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CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

SEPTEMBER 21, 1921

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MUSICIANS AND MANAGERS AGREE ON NEW WAGE SCALE FOR SEASON

Seven Per Cent Reduction from Last Year's Scale Accepted and Men Are Back in Theatres—New Contract to Be Executed This Week

The conference being held between the New York vaudeville and motion picture theatre managers and the Executive Committee of the American Federation of Labor have thus far resulted in the putting into operation of a new wage scale beginning this Monday which amounts to a reduction averaging about seven per cent from last season's scale.

With the reinstatement of the symphony orchestra in the Strand Theatre on Monday all the large Broadway picture houses have practically the same orchestras they had before the breach occurred between the managers and the musicians two months ago. All the musicians in these orchestras and in the vaudeville theatre's orchestras are members of the newly charterd Associated Musicians of Greater New York, the local that was formed by the heads of the American Federation of Musicians to take the place of the expelled local, the Musical Mutual Protective Union. The suspension of the M. M. P. U. by the A. F. of M. was contemporaneous with the ultimatum offered by the managers of a 20 per cent reduction, which was refused by the musicians. These musicians have been out of their jobs since that time.

The musicians in the vaudeville houses receive $52 per week beginning Monday. Last season's scale was $56. In the large picture houses they now receive $65—a reduction of $5 from last season's scale. In the smaller picture houses, where the top admission price is around 25 cents, the musicians receive $47 a week beginning this Monday. Their wages last season were $49. All these prices are not fixed, but are temporary pending the final settlement of all disputes by the conferring managers and union representatives.

Most of the musicians who took the place of the striking musicians in the theatres are now members of the new Associated Musicians of Greater New York, which now numbers about 9,000 musicians in its membership.

With the present arrangements made by the managers and musicians all branches of the music field in New York have settled with the new union as to the new season's wage scales and terms. The legitimate, vaudeville, symphony and motion picture managers have practically agreed on all things excepting certain minor concessions. These matters will all be cleared up within the next two weeks and final contractual arrangements entered into.

The Associated Musicians of Greater New York now have almost all the members of the Musical Protective Union enrolled. The present officials of the M. M. P. U. are helpless to expel these members for joining the rival union because of the injunction against them obtained two weeks ago in the Supreme Court. When the annual election of officers in the M. M. P. U. takes place on October 13, officers friendly to the new union and the American Federation of Musicians are expected to be elected. The week before this election takes place the appeal taken by the M. M. P. U. members opposed to the present so-called "radical" officials from the decision of Supreme Court Justice MacAvoy in granting an injunction against any attempt to depose these officers will be argued.

Last week the delegates of the M. M. P. U. to the Central Trades and Labor Council of Greater New York were unseated and Edward Canavan, chairman of the board of commissioners of the new Associated Musicians' Union was named to take their place.

CUT IN AMUSEMENT TAX

The proposed Taxation Bill is meeting some strong opposition in Washington and it is believed some drastic changes will have to be made before it can hope to pass. A number of important changes have been made in the House, among them being a big cut in amusement admission fees.

All of ten cents or less were exempted from tax payment.

Chairman Penrose said the elimination of the 1 cent tax on 10 cent admission fees would cut out about $5,000,000 revenue. He said it is safe to predict that the revenue measure as completed today will bring in at least $3,200,000,000 for the fiscal year 1922 and approximately $2,700,000,000 for the fiscal year 1923.

"I believe the Revenue Bill will pass in its present form," said Senator Penrose. "The amendments made by the Finance Committee are a great improvement on the measure. The changes are for the benefit of the taxpayers and will tend to ameliorate existing conditions.

"The bill will be reported Wednesday. It will be pressed for consideration and action. Opposition is expected in certain quarters. Any intention of delaying final action is expressly disavowed. On the contrary, all have promised to aid in expediting a conclusion. With reasonable progress the bill can be passed in the Senate after two weeks of consideration."

"PUT AND TAKE" CLOSES

"Put and Take," the all colored revue which for the past six weeks has been playing at the Town Hall, closed on Saturday night. Its future is uncertain for although the piece was launched with a bank roll of meagre size it has played to a profit almost from the time it was produced.

Considerable opposition to its staying at the Town Hall is said to have arisen and that doubtless had much to do with the closing. The company numbered around sixty and although the piece played to but six or seven thousand dollars on the week was able to show a profit.

It was improving constantly due to chorus changes and rehearsals and at the time of closing was a really good evening's entertainment.

Negotiations for another house are now on and the piece will doubtless be seen in one of the large theatres. Failing in this the piece will doubtless be taken on the road where it should show a good profit.

TRENTON HOUSES CLOSE SUNDAY

TRENTON, N. J., Sept. 17.—Police Court Justice Geraghty dismissed the complaints brought by the police department against eleven theatre men and employees for conducting Sunday shows here, on the grounds that there should have been a civil action rather than criminal. However, the attempt of the theatre men to give Sunday movie shows will be deferred until Chancellor Walker disposes of an application of the theatre men to restrain Sheriff Walter Firth from interfering with Sunday exhibitions.

Should the action before the Chancellor result in defeat for the theatre men, the complaints it is understood will be redrawn and the fight taken to the higher court. The opposition to the attempt to inaugurate Sunday movies here was fostered by a reform organization composed of religious elements.

John P. Hogan, a doorman of one of the theatres, is suing Sheriff Wirth for $10,000, alleging false arrest. Other theatre men who have been arrested are also instituting similar suits against the sheriff.

"BEGGARS OPERA" TO TRY AGAIN

"The Beggars Opera," which has been running steadily in London for two years, will try its fortunes in New York once more with the original company who first presented it in the Greenwich Village Theatre. At the time when it was produced at that theatre circumstances were such that it was impossible to have it produced on Broadway, although there was a strong possibility of the piece making a hit.

It is a delightful old classic of Merrie England of the early eighteenth century, written by John Gay, and it was first produced in London in 1728 and in this country in 1751, being the first musical comedy to be produced in America.

MOB DESTROYS ARBUCKLE PHOTOS

WHEELING, W. Va., Sept. 19.—A rioting mob of motion picture fans stormed the lobby of the Virginia Theatre here last week and tore down pictures of Roscoe "Fatty" Arbuckle from the walls. One picture was a life-size painting framed and covered with glass. This was torn down, the glass shattered, the frame smashed into splinters and the picture itself torn into bits. Other smaller pictures of the comedian which also adorned the entrance of the theatre suffered the same fate.

Sentiment is running high here against Arbuckle, and Charles Feinler, manager of the theatre, hurriedly cancelled the bookings of one of the comedian's pictures, "Crazy to Marry," which had been scheduled for an early showing.

"NICE PEOPLE" CLOSING

"Nice People" the Sam H. Harris play, in which Francine Larrimore is starring, closes its engagement at the Klaw Theatre on Saturday, October 1st.

The piece is one of the few that lasted through the Summer, having opened at the Klaw on March 2nd.

"WHITE HOUSE" OPENS OCT. 3RD

"The Little White House," the new musical comedy by James Montgomery, Harry Tierney and Joe McCarthy, which is being produced by the Vanderbilt Producing Company, will open in New Haven on October 3. The piece will come into the Vanderbilt Theatre in New York a week later.

UNION DEMANDS CLOSE THEATRE

WILLIAMSPORT, Pa., Sept. 19.—George H. Bubb, manager of the Majestic Theatre here, is postponing indefinitely the opening of his theatre with road shows because of the demands made by the local stage hands' union. The stage hands demand a guarantee of a full week's pay no matter whether they work one day a week or six. Manager Bubb considers their demands unfair, and declares that he will play only motion pictures unless these demands are modified.

SUNDAY MOVIES IN LINCOLN

CHICAGO, Ill., Sept. 19.—Sunday movies are now permitted in Lincoln, Ill., under an ordinance which became effective September 18th though the mayor declined to sign it. The new ordinance provides a license fee of $300 per year be paid. Lincoln citizens fought against the move for Sunday movies, and were only won over when the license fee of $300 was suggested.

NEW COLORED SHOW GOING OUT

"Ebony Nights," a new show with an all colored cast is now rehearsing at Lafayette Hall and will try out in one of the nearby towns within the next week.

The piece, a musical comedy is by Creamer and Leyton, who plan after the tryout to bring it to New York.

Negotiations for a Broadway house are now under way. The piece is not of the revue type but a straight musical comedy. An exceptional singing cast has been engaged for it.

KILLED IN THEATRE FALL

OSWEGO. Sept. 19.—Walter Pollick, aged 59, died at the Oswego Hospital, Sunday night, from a fracture of the skull, caused by a fall down the steps of the Richardson Theatre here. A clarinet was found near him. The police will investigate the case, following the inquest which will be made by Dr. E. J. Fulton, coroner. Pollick is survived by a son, Leroy, and a married daughter, Mrs. M. A. Calvert.

OPERA CO. SIGNS EIGHT LEASES

The eight inter-locking leases of the Manhattan Opera House have been signed, it was said, by George M. Spangler, business manager for the Chicago Opera Company, which will appear at the Opera House for a five weeks season, beginning January 23, 1922. The eight leases were necessary, it is said, to obtain permission of all parties among the heirs of the late Oscar Hammerstein, who own the house, which is in the hand of a receiver.

MYSTERY IN CLARK DEATH

WELLESLEY, Mass., Sept. 19.—Inquiry to determine whether Arthur Farrar Clark, former theatrical manager and dramatic critic, who was killed by a train at Wellesley Hills last night, committed suicide or met death by accident was ordered today. Medical Examiner Andrew H. Hodgson reported death due to "suicide or accident, to be determined at an inquest."

ROAD TO SEE FEWER SHOWS THIS YEAR THAN EVER BEFORE

Touring Managers' Association Members with 250 Attractions Out Last Year Cuts to 25—Thousands of Actors Are Thrown Out of Work

With less than 10 per cent of the usual number of shows controlled by the members of the Touring Managers' Association on the road or preparing to tour, conditions point to a scarcity of road attractions never before experienced in the show business. Last year the members of the T. M. A. had over two hundred and fifty shows on the road, employing about 4,000 actors. So far this season no more than twenty-five shows are ready to tour or are already on the road. This means that about 3,500 actors are out of engagements in the smaller touring shows alone.

In other years the touring shows were all set to travel by the end of September. This season preparations among the touring managers are at a positive standstill, excepting in a few cases. This condition will undoubtedly cause inestimable damage to the entire theatrical world, in the opinion of persons important in the business.

Expecting that all the obstacles in the way of proceeding with forming their shows would be out of the way by the middle of September most of the touring managers went ahead and booked their attractions so as to get as favorable routes as possible. Now, realizing the impracticability of depending on any certain future developments, these same managers are cancelling all their bookings. The managers are in an impasse, and for the most part are content to sit back and await developments.

The causes of the present situation are many and varied. John J. Coleman, secretary of the Touring Managers' Association, when asked for his opinion of the causes of these conditions, made the following statement:

"The most important of the reasons is, of course, the depressed business conditions prevalent throughout the country. On this account admission prices must be lowered and our revenues are correspondingly lowered.

"With reduced revenues," he continued, "the present high railroad rates and cartage charges are prohibitive. Then again, the uncertainty as to what the attitude of labor would be towards non-Equity companies tends to make most managers cautious. They do not fear the possibility of a boycott so much as the possibility of sabotage on the part of antagonistic Equity sympathizers.

"The eighth performance clause," said Mr. Coleman, is also a big handicap to us touring managers. On account of playing mostly one-night stands, we do not average eight performances a week throughout the season. Yet, though we may give only six performances one week, if we give ten the next week we must pay for two extra performances. This is of great importance because of the changed business conditions."

Frank Gillmore, executive-secretary of the Actors' Equity Association, when interviewed on the touring show question by a CLIPPER reporter, agreed wholeheartedly that the situation was grave.

"Equity," he said, "is not to blame in any way for this condition. The managers would be forfeiting nothing if they accepted Equity shop conditions. We have never resorted to any unfair methods and will not in the future against non-Equity companies. I realized eight months ago that the one-night stand shows would bear the brunt of the serious business reactions this year. At that time I suggested to several managers that, rather than send no shows out at all and in that way force the theatres to put in motion pictures and vaudeville, the touring managers should pool their interests and send out enough companies on the co-operative management plan to keep the short-stand theatres supplied with attractions. In this manner, while it is possible that profits would be small, there would be no loss, and the theatres would not have to change their policies. It is a very difficult matter to change a theatre's policy back to legitimate attractions after pictures or vaudeville have been installed for an entire season."

While as yet no break is perceptible in either Equity's stand on the Equity shop programme or the touring managers' stand against it, each side are waiting for the other to weaken.

NEW PLAYS COMING IN

Three new plays are scheduled to come to New York within the next two weeks, the first of the new comers being a comedy entitled "Wait Till We're Married," by Hutcheson Boyd and Rudolph Bonner, which will be produced next Tuesday night at the Playhouse, where it will succeed "The Elton Case." Oliver Morosco will be the producer and the cast will include Marion Coakley, Henry Duffy, Edna May and others.

William Hodge in a comedy of his own authorship entitled "Beware of the Dogs," will be seen at the Broadhurst Theatre on Monday night, October 3rd, Tarzan of the Apes, closing at that house on Saturday, leaving the house dark for two weeks.

"The Fan," from the French of Caillavet and deFlers, also will bring its engagement here on October 3rd, with Hilda Spong in the leading role. It will open at the Punch and Judy Theatre on the date mentioned. The cast will also include Ian MacLaren, Frank Sylvester, Harold Heaton, Horace James and Eva Leonard-Boyne.

LAUDER DUE ON OCT. 4TH

Sir Harry Lauder will sail from Liverpool on September 24, on the *Acquitania*, for New York, where he is scheduled to arrive October 1. He will open his fifteenth annual tour of the United States with a special company of players on Monday evening, October 17, at the Lexington Theatre.

NEW PLAY FOR ATWILL

David Belasco will present Lionel Atwill in "The Grand Duke," a new comedy by Sacha Guitry, author of "Deburau," some time in November with a supporting cast that will include Lina Abarbanell, Ruth Shepley, Morgan Farley and John L. Shine.

"The Grand Duke" was first produced at the Edward VII Theatre in Paris by the author, on April 13, 1921 scoring a success. Mr. Belasco acquired the American rights to the play before the Parisian premiere, having Mr. Atwill in mind at the time, for the title role. The part to be played by Atwill will be that of the royal Duke, wise, witty, sophisticated, whose humorous view point pervades the play, and said to be one of the most brilliant characters the French stage has revealed.

Lucien Guitry, father of the author, played the part of the Duke at the Edward VII Theatre. The English version of the play is by Achmed Abdullah.

TOWN GOSSIP" COMING IN

BOSTON, Sept. 19.—The Ned Wayburn show, "Town Gossip," which opened up here on Sept. 12, will continue for two more weeks and will then come into New York, it was learned here today.

The salaries overdue to the actors from the Baltimore engagement which took place the week before the show opened here have all been paid, according to report. Eleanor Griffith is out of the cast.

BURLESQUE GIRL IN PULPIT

ST. PAUL, Minn., Sept. 19.—Frances Cornell, last year with B. F. Kahn's Union Square Burlesque Stock Company as prima donna, and now playing at a burlesque theatre here, replaced the minister of the People's Church in the pulpit last night and dircted a scathing sermon at all blue law agitators, charging them with hypocrisy. She preached for ten minutes to a crowd that filled every available inch of space in the church.

"Hypocrisy is a sin greater than murder," she declaimed.

Scheduled to appear at the church at 7:30, she did not arrive until five minutes before that time, and for ten minutes she had to fight her way through the mobs of people who lined the sidewalks for two blocks on each side.

The church seats 2,500 people, but almost 1,000 more stood up in the aisles and galleries to hear her. The Rev. Howard Y. Williams, who is opposed to the blue laws, gave up his pulpit to the burlesque actress, introducing her in a short speech.

After listing the sins defined in the Bible Miss Cornell said:

"There is another kind of sin, but those who are committing it are sincere in their belief that they are not sinning. This is the sin of hypocrisy, and that which I am appearing against tonight. Hypocrisy, represented by the sponsors of the blue laws, is the factor that threatens to take away my bread and butter.

"These blue law agents," she said, "are trying to introduce a time clause in sin. For instance, a crime committed on Thursday, however great the provocation, remains none the less a crime, doesn't it? Why then should the same crime committed in like circumstances on Sunday render the sinner liable to more punishment? That is the point I want to make."

"THE CLANSMAN" BARRED

SAN FRANCISCO, Sept. 19.—"The Clansman," a motion picture presented at the Savoy Theatre, was withdrawn last week by order of Chief of Police O'Brien. "The Cabinet of Dr. Caligari," the German made picture, which was withdrawn last Winter through public sentiment, was substituted.

Jefferson Asher, manager of the Savoy, succeeded in obtaining a temporary injunction restraining the police from interfering with the showing of "The Clansman," but this was later dissolved by court order, and Asher withdrew the picture.

ARBUCKLE FILM "SHOT-UP"

THERMOPOLIS, Wyo., Sept. 19.—The Maverick Theatre here was "shot-up" yesterday when a crowd of 150 men and boys, many of them cow-boys, angry because an Arbuckle film was being shown, drew their revolvers and perforated the silver screeen. Following this, the picture was removed from the machine and parts of it burned in the street. Representatives of the Purity League had requested that Manager F. Z. Buzzetti refrain from projecting the picture, but he refused. No damage, other than burning the film and puncturing the screen, was done.

"MUSKETEERS" BREAK RECORDS

CHICAGO, Ill., Sept. 19.—The "Three Musketeers," the latest Douglas Fairbanks' feature film, continues to play to the biggest business ever recorded in Chicago for motion pictures. The Randolph Theatre management has been forced to open early in the morning, giving an extra performance before 11 o'clock in order to take care of the throngs who have been clamoring for admission. Price of admission has not been increased, 50 cents top remaining.

REVUES FOR STATES RESTAURANT

CHICAGO, Ill., Sept. 19.—The States Restaurant announces that it will return to its former policy and will offer to the public its usual revues, which were discontinued six months ago. The opening production will make its debut next month and will have in its cast a number of prominent vaudevillians and cabaret artists. Lowell Moore, of the T. Dwight Pepple Agency, is to sign the principals.

B'DWAY SHOWS FOR FRISCO

SAN FRANCISCO, Sept. 19.—The Pacific coast will see the greatest line up of Broadway attractions and stars in years the coming season, more than a score of New York hits being booked for the Columbia Theatre alone.

The list includes, with the opening attraction at the above mentioned theatre, Henry Miller and Blanche Bates who open tonight, to be followed by Robert Mantell presenting a repertoire of eleven plays, after which Nance O'Neil will present the "Passion Flower." Francis Wilson and DeWolf Hopper in "Erminie" are next on the list, Wilson making his first appearance here since he played "The Bachelor Baby," ten years ago; Hopper was last seen here in "The Better Ole." Chauncey Olcott in a new Irish production, David Warfield in "The Return of Peter Grimm," Ethel Barrymore in "Declasse," Margaret Anglin in two new plays as well as several of her established successes, are some of the stars and plays booked for the Columbia.

Toward the end of the season Helen Hayes will appear in "The Wren," Frank McGlynn in "Abraham Lincoln," and Ralph Dunbar's productions of "Carmen" and "Robin Hood," will be put on. "The Storm," and possibly Henry W. Savage's revival of "The Merry Widow" will also be shown. Frank Bacon in "Lightnin'," is scheduled to open here at the Columbia as soon as his Chicago engagement is terminated.

AISLE MIX UP ENDS IN COURT

OAKLAND, Cal., Sept. 19.—Tripping gaily down the aisle of the Century Theatre and singing pleadingly, "Why Don't Someone Caress Me?" Nell Harding, one of the prettiest singers of the Will King Musical Comedy Company, received a resounding smack on her bare back from an energetic and agreeable young man seated in one of the aisle seats. Miss Harding, without stopping her song, slapped the face of the young man, by name Jim Newhard, just as resoundingly, and a mix up followed.

The audience applauded Miss Harding's song and slap both, and the show was stopped while Newhard was dragged out of the theatre.

Newhard was arrested, charged with boisterous conduct. At the trial held on Saturday of last week Nell Harding admitted that she had smiled at Newhard. "No more than at anyone else, though," she said.

"How low was the back of your dress?" demanded Newhard's attorney sternly.

"No lower than usual," replied Miss Harding, blushingly.

Without permitting the attorney for the defence to make her demonstrate how low the back of her dress was the judge gave Newhard two months' suspended sentence, and dismissed the case.

EQUITY SUES BONDING CO.

Suit was instituted last week by the Actors' Equity Association against the Fidelity & Deposit Company of Maryland for $5,000 which had been guaranteed by a bond given for surety of the salaries of the company of "The Three Musketeers," the light opera which closed on May 21 at the Manhattan Opera House after running for only three days.

Frank Gilmore, as treasurer of Equity, is named as plaintiff in the action, which was filed in the Supreme Court. According to the terms of the bond, if the show closed within four weeks after May 12, the date of the bond, two weeks salary was to be paid the members of the company.

"BLOSSON TIME" STARTS

ATLANTIC CITY, Sept. 20.—"Blossom Time," opened at the Globe Theatre last night, scoring a hit at its premier, unequalled by any musical show recently seen here. The cast includes Olga Cook, Zoe Barnett, Frances Halliday, Dorothy Whitmore, Ethel Branden, Emmie Niclas, William Danforth, Bertram Peacock, Howard Marsh, Eugene Martinet, Yvan Servais, Robert Paton Gibbs, Roy Cropper, Paul Ker and others.

The show is scheduled to open in New York at the Ambassador Theatre, Wednesday evening, September 28.

A. E. PLANS TO CHECK NON-MEMBERS IN B'DWAY INDEPENDENT SHOWS

Choristers Not Members of Equity Who Have Accepted Equity Contracts to Be Proceeded Against—Many in New York Shows

Although it is known that a number of performers, especially chorus girls, in the several independent shows playing on Broadway, the managers of which have accepted Equity Shop conditions, are not members of the Actors' Equity Association, no attempt has as yet been made by the A. E. A. officials to either force them to join or have them ousted from the shows.

The Equity officials are cognizant of this condition, but are using only pacific methods so far in the effort to have their contracts lived up to. This condition exists mainly in the choruses of the musical shows. It is evident that Equity will endeavor to get these girls to join the organization without using the power they are given by the Equity Shop contract by threatening to have them discharged.

The reason for this is undoubtedly that the Equity officials wish to go about straightening out this matter as quietly as possible, in order to avoid stirring up any trouble that might serve as an argument against Equity Shop.

It is reported on good authority that when these Equity contracts were handed out by the managers of these supposedly all-Equity shows the managers did not make any effort to ascertain whether or not each girl was an Equity member.

The chorus situation is much different than that of the other organization. Chorus girls are much more difficult to handle, especially in New York. The Chorus Equity Association has a hard proposition on its hands in its fight to organize the chorus girls. Organization means a great deal more to the actors in the Actors' Equity Association than to those in the affiliated Chorus Equity, mostly on account of the large difference in salaries.

Managers do not like to have girls leave them after they have been rehearsing for four or five weeks. For this reason Equity does not want to antagonize the managers by drawing them into the argument and possibly forcing out non-Equity girls.

In the weekly report made by the Chorus Equity Association and distributed among the members a statement calling attention to this condition was carried last week. This statement, which was signed by Dorothy Bryant, secretary of the C. E. A. asserted that means would be taken to check the unfairness of these non-Equity girls in taking advantage of better working conditions obtained solely through the organization.

Miss Bryant asked that the Equity members report any such cases that they know of so that action could be taken in connection with them.

THOMAS TO UMPIRE COHAN CASE

Augustus Thomas has been named to act as umpire in the arbitration by Geo. M. Cohan and the Actors' Equity Association over Andrew Tombe's contract in "The O'Brien Girl," the Cohan musical hit which is now playing in Providence. Paul Dulzell is the Equity representative in the arbitration, and Alfred W. McCann, of the New York *Globe*, represents Cohan.

The arbitration is to determine the validity of Tombe's run-of-the-play contract. Although the show began its run in May, the contracts are dated "for the season of 1921-1922." Equity claims that this dating is an error, as the season does not start, according to the contract, until September, and the dating should have been "for the season 1920-1921."

14TH ST. THEATRE CLOSES

Andrew Mack and his company closed on Saturday at the Fourteenth Street Theatre after a run of two weeks, in Irish Players, owing salaries to the cast for one week. The unpaid salaries of the eight people in the cast, amounting to $1,080, were settled for by Joseph Klein, one of the backers of the show, who gave the Actors' Equity Association a note for the money due. Mr. Klein agreed to settle for the money due the actors immediately after the last performance on Saturday.

REVUE FOR PANAMA

Ralph W. Crossen is taking a Jazz Band and a revue to the Metropole, Panama City, Panama. In the revue cast are Rae Kelsey, Mollie Smith, Violet Ward, Frances Boxford Kaite, Helena Campbell, Dolly Hudson, Elsie Shannell, Hazel Sears, Zoe North, Grace Gould, Madeline Gould, and Muriel Rogers.

The Revue and Band will open November 10, and after playing three months, will go to Buenos Ayres.

NEW CORT SHOW FOR PARK

John Cort, whose occupancy of the Park Theatre begins on October 1st, will present his new musical comedy, which is now in rehearsal, there on October 17th.

The house will be entirely redecorated before the new show opens.

William Fox has been showing pictures in the theatre during the past few months.

NOT THE KEITH BAND

Readers of Q. L. M.'s review in the Tuesday morning *World* of the Shubert vaudeville opening at the 44th St. Theatre, were doubtless surprised to read the following:

"Keith Boys' Band greets Shuberts. First bill in new vaudeville house pleases in quantity and quality. It is not often that one business man goes out of his way to drum up trade for his competitor. However, while throngs gathered at the 44th St. Theatre yesterday to assist in the dedication of Shubert vaudeville, the Keith Boys' Band stood on the sidewalk in front of the entrance, beneath fluttering flags, and played as if it meant to blow its big, brass horns out of shape."

It is possible that Q. L. M.'s sense of humor got the best of him or the story may be a tribute to Ben Atlwell's press agency, but the most plausible explanation is that Q. L. M. took one of Georgie Price's jokes about "Keith sending over the boy's band" seriously. There was a band of men that played before the theatre on Monday, which was referred to by Price in his joke. Everyone familiar with vaudeville knows that the Keith band did not play at the Shubert opening.

FIGHT FILMS IN BIG SUIT

Fred C. Quimby yesterday filed suit against the Associated Screen News, Inc., and Capt. George McLeod Baynes its president, for $250,000 damages. The plaintiff says that on July 15 he contracted with the Associated Screen News, and gave power of attorney to Baynes to negotiate for the sale in foreign countries of the motion picture rights of the Dempsey-Carpentier fight.

A scale of prices was outlined, Baynes having the power to demand anything above the minimum stated. The charge is made that Baynes effected a contract with the Western Import Company, Ltd., whereby he disposed of the film rights for France, Egypt, and Holland, for $40,000. The plaintiff contends that the film rights disposed of were worth $250,000.

EMPLOYEES ACCEPT CUT

MONTREAL, Sept. 12.—Peace has been made between the managers and stage hands and musicians here and in Ottawa. A 10 per cent. reduction has been accepted.

ALLIANCE INCORPORATES

ALBANY, Sept. 19.—The $30 fee for the filing of the incorporation papers of the noted Blue law advocates, the Lord's Day Alliance, was finally produced last Saturday after a delay of three days and the corporation received its grant of a charter.

There are twenty-four incorporators, including Robert G. Davey, formerly counsel for the Anti-Saloon League. The objects of the Lord's Day Alliance, as set forth in the incorporation papers are as follows:

"To exalt the scriptural and evangelical conception of the Christian Sabbath and to co-operate with Christian ministers and churches of the State in an educational campaign on the value of the Sabbath in promoting the physical, moral and spiritual well-being of the people.

"To preserve existing laws in so far as they protect the first day of the week for rest and religious uses. To encourage and develop public sentiment favorable to respect for the rights of labor and of conscience."

The papers were filed several days ago, but the filing fee was not paid over and the papers were held up until today.

CARLE OUT OF "B'WAY WHIRL"

Richard Carle, who is out of the cast of "The Broadway Whirl," which is subtitled the "five star intoxicant" because he is reported to have taken the title too literally and neglected to show up for several performances while it was playing in Chicago, where it closed last Saturday, has been succeeded by Jimmy Duffy, very recently of the current "Greenwich Village Follies." Duffy left the "Follies" last week, walking out because he and the management could not agree as to whether or not he could play his part well while appearing in a pre-Volstead condition. Carle being succeeded by Duffy is interesting because the "Broadway Whirl" management wired to New York for a "dependable man," or words to that effect.

Frank Fay is understood to have been offered the job at the figure of $1,000 a week, but refused because of the billing, each star in the "Broadway Whirl" getting the same degree of billing.

FREE-FOR-ALL IN THEATRE

NEW HAVEN, Conn., Sept. 19.—The interior of a theatre on Grand Avenue here was sadly messed up Sunday night when about thirty men, described by the police as Italian Socialists, attending a political meeting, engaged in a free-for-all fight, which had to be stopped by a squad of police responding to a riot call.

The police made one arrest and stopped the fight, remaining in the theatre until Deputy Bottani, a member of the Italian Chamber of Deputies, made the speech which caused the fight.

GRANLUND BACK AT DESK

Niles Granlund, publicity manager for Marcus Loew, who has been ill with a relapse following an operation for appendicitis, has sufficiently recovered to return to his desk this week.

The operation was performed some time ago, but overwork in connection with publicity for the opening of Loew's new State theatre, is thought to have been the cause for the reopening of the wound with the subsequent relapse.

STAND TO LOSE FORTUNE

The barring of the numerous Arbuckle films already released or made and ready for release will cost the backers of the fat comedian a fortune estimated at over three millions of dollars in prospective rentals and sales if the drive against their showing continues.

Arbuckle was almost as popular as Chaplin and the demand for his films before the San Francisco trouble was constantly growing.

COLUMBIA CONCERTS START

The first of the season's Sunday concerts was given at the Columbia Theatre last Sunday afternoon the following bill being presented: Archie and Gertie Falls, Clarke and Beahan, Eddie Carr and Company, Reilly Rey and Burke, Young and Wheeler, Green and Burnett, Four Popularity Queens, Ned Norworth and company, and Equilli Brothers.

IRISH PICTURES FOR LEXINGTON

A combination of Irish motion pictures and music is announced for the Lexington Theatre for the two weeks commencing Sunday night, September 25, when the Film Company of Ireland, in association with the Lexington Festival Orchestra, will present the super-feature picture, "Knock-na-Gow," or "The Homes of Tipperary," adapted from Charles J. Kickham's novel of the same name. The orchestra will consist of over one hundred musicians, among whom will be many of the best soloists of America. Preceding the picture the Festival Orchestra will render a movement from one of the most celebrated Irish Symphonies, and every inch of the picture will be accompanied with appropriate music.

"Knock-na-Gow" is said to be the prettiest Irish story ever translated to the screen, with an appeal to all men and women, and the fact that it was made in Ireland, with Irish actors, promises an atmosphere and realism that can only be obtained by native players on the soil of their birth. There are to be other interesting Irish features on the program, but the chief interest centers in "Knock-na-Gow." This is the most pretentious association of the motion picture and music that has yet been conceived, and was arranged by Messrs. A. V. Feary and Arthur F. Wards, who are exploiting the products of the Film Company of Ireland in America.

PICTURES FOR TOWN HALL

Beginning in the middle of October the Commonwealth Centre will inaugurate a new policy at the Town Hall for the Fall and Winter season. This new policy will consist of a program for Friday afternoon, which will make its appeal to young people, and one for Saturday evening, which will be international in its appeal and will be mainly for adults.

The Friday afternoon show will consist of feature, scenic, travel and scientific films. The Saturday night show will consist of feature pictures of foreign and American make, besides other subjects. The foreign pictures are expected to draw chiefly from people of the nationality of the countries in which they were made.

WILLIAM B. LINDSEY IS DEAD

William B. Lindsey died at the Norwegian Hospital in Brooklyn at two o'clock Saturday afternoon, Sept. 17. He had been operated on for appendicitis two weeks ago. Lindsey was Eastern Passenger agent on the Lehigh Valley Railroad and was one of the best known railroad men in the country. He was known from Coast to Coast by every manager and agent in show business and he was always willing to go out of his way to do a favor for anyone. He was 68 years of age at the time of his death. He had been with the Lehigh for 16 years.

VAUDEVILLE CHORUS GIRLS SUED

Two chorus girls are being sued for two weeks' salary because they had not given two weeks' notice when they left the vaudeville act of Meyer B. North. The two girls being sued by North are Rose LeRoy and Helen Vincent. Each is being sued for $107.40. The two girls are represented in the action, which is filed in the Third District Municipal Court, by the law firm of Hess & Kahn. The act rehearsed the full period, according to Mr. Hess, and then opened in Providence, R. I., where it played a week. The act then laid off for ten days, he said.

"LIVE GHOSTS" FOR VAUDEVILLE

"Three Live Ghosts," in tabloid form, is being staged by John Wray who is playing in "The Night Cap," for Shubert vaudeville. The play "Three Live Ghosts" played for eight months in New York last season.

A traveling company is now presenting the piece on the road.

MAGIC SHOW CLOSES

The Great Blackstone and his magic show closed last week at London, Ontario, and the company is in New York for a short time while Augustus Pitou, who is managing the tour arranges a new route.

B'WAY MANAGERS PLAN BIG CUT IN ALL ADVERTISING EXPENSES

Move to Eliminate All Publications Except the New York Dailies Is Launched—Other Retrenchments Under Consideration—Business Slump the Cause

An important change in the advertising policy of all New York theatrical managers will in all probability be made when the managers convene this week with the avowed intention of agreeing to eliminate all theatre advertising in all papers and periodicals other than the New York daily and Sunday newspapers. Brooklyn dailies are also expected to be cut from the advertising lists.

The elimination of all but daily newspapers as advertising mediums would result in an immense annual saving to all managers. It is estimated that the average Broadway show spends around $1,200 a week in advertising, about one-third of which is distributed to newspapers, theatre guides, weekly, semi-monthly and monthly papers and periodicals other than the dailies. In some cases as much as twice and three times the usual average is spent by managers to bolster up a weak attraction.

The Selwyns are the first to cut down on their advertising by withdrawing their patronage from the trade papers, weeklies and monthly periodicals. This action was taken last week and will undoubtedly be followed by the other producers.

It is reported that the Shuberts are the sponsors of the advertising retrenchment movement. This report is strengthened by the fact that all Shubert advertising was out of this week's issue of "The Cast," the weekly amusement guide which has a large circulation in and around Greater New York.

There are several weekly "guides" which make an especial appeal to the visiting out-of-towners stopping at the innumerable New York hotels which make a specialty of theatrical advertising. It is believed that the managers will notify their representatives to agree upon certain publications in this line in which the advertising will be continued and cut all the rest.

The weekly papers and weekly and monthly magazines will in all probability suffer most from the discontinuance of theatrical advertising if such a move is definitely agreed upon.

There is said to be considerable disagreement among the managers, however, in regard to the actual advertising value of the various guides and weeklies. While some unhesitatingly state that the value is small, others are strong advocates of them.

The big theatre slump, however, which has hit Broadway as well as the road has convinced the managers that some definite drastic move to cut down expenses in all lines is necessary.

GREEK PICTURES AT SELWYN

A motion picture called "The Greek Victorious Campaign in Asia Minor," was shown at the Selwyn Theatre Sunday afternoon, a large audience of Greeks being present at the showing. The film was said to have been made by official photographers working under the auspices of the Greek government. Details of Greece's war were shown, the pictures sub-divided different views and battles scenes, etc.

Between sections of the film there were vocal and dancing numbers, including a "Danse Classique," by Margaret Biscol and a flute solo by Mary Vryonide. The 100th anniversary of the independence of Greece was commemorated by an address prepared by A. A. Athenson. The program was presented by Booras Brothers.

THIEF SUSPECTS CAUGHT

VANCOUVER, Wash., Sept. 24.—Two men were shot and captured by deputy sheriffs here last week, are believed to be two of three robbers who stole $30,000 from a ticket truck of the Sells-Floto Circus.

Nearly all of the money was recovered from a cache in the woods found by a farmer while hunting; the sheriffs captured the men by waiting at the cache until the two men appeared.

A third man said to be implicated in the robbery, is still at large.

EPIPHANY PLAYERS TO OPEN

PROVIDENCE, Sept. 19.—The Epiphany Players are preparing to open their fourth season early next month. These players have made themselves known throughout the States for their excellent work. They are all amateurs and their aims are to please their audiences and to create an amicable atmosphere between themselvs and their audiences.

The current season will be opened with "The Prince Chap," by Edward Peple.

AURORA BARS CARNIVAL

AURORA, Ill., Sept. 19.—The Con. T. Kennedy Show, a carnival, played outside the city limits last week, the mayor of Aurora, having revoked the permit of the show because of some alleged irregularity and also because of the opposition of local, business and theatrical interests. The attraction opened for business last Tuesday night.

JOLSON'S NAME OVER DOOR

Lee and J. J. Shubert have renamed their Imperial Theatre recently completed, to "Jolson's 59th Street Theatre," in recognition of the popular star, who will open at the house named after him Tuesday evening, October 4th, in a new musical piece entitled "Bombo." The play will be presented in Atlantic City next week, coming to New York for one dress rehearsal, the day before the date set for the opening.

Al Jolson came under the direction of the Shuberts when the firm opened the Winter Garden in 1911. A few years later he co-starred with Gaby Deslys in "The Honeymoon Express," and since then has been the star of Winter Garden production especially written for him, the vehicles being few on account of the shows sometimes running for two or three years as in the case of "Sinbad," in which he recently closed.

"AS YE WOULD" PRESENTED

The People's Players, Inc., a new organization of actors and persons interested in the theatre, began its operations in New York last night with the presentation of its first play at the 15th St. Theatre, No. 7 E. 15th St.

Charles Mackay's "As Ye Would," with Ethel Jackson of "Merry Widow" fame; Helen Lackaye, Lenora Bradley, Charles Hammond and Geoffrey C. Stein in the cast, was the production. Mr. Stein had charge of the direction. An enthusiastic audience of persons from all parts of the city attended this new company's first effort in dramatic production.

VIRGINIA RAPPE FILMS BARRED

The Associated First National Pictures, Inc., has instructed its exchanges that all pictures showing Virginia Rappe, who died of peritonitis in San Francisco last week, must be withdrawn. This is due to the fact that several theatres showing these films are capitalizing on the notoriety caused by her death. The only theatres excepted are those who signed contracts before September 11. The Committee of Public Welfare of Motion Picture Theatre Owners of America state that it will not tolerate the showing of any of the Rappe pictures on its screens. They will withhold judgment on Arbuckle until after the trial.

AM OVER STRATTON SERMON

Dr. John Roach Stratton, pastor of Calvary Baptist Church, takes many slaps at actors in the course of his sermons. His latest was on Sunday night when he spoke of "Fatty" Arbuckle; and this discourse precipitated a breach between himself and Dr. Robert Stuart MacArthur, for forty-one years pastor of Calvary Church.

Dr. MacArthur has requested that his name be omitted as pastor emeritus from the church calendar.

Dr. MacArthur has many friends, who now heartily indorse his action, requesting that his name be omitted as pastor emeritus from the church calendar. On the other hand, many of the present congregation are equally stanch in supporting Dr. Stratton.

Dr. MacArthur was out of the city Monday. Dr. Stratton sent out a general statement relative to his stand in the matter. S. W. Huff, President of the Board of Trustees, refused to make any statement.

Dr. John D. Calvert, former assistant to Dr. MacArthur, when called on the telephone at Irvington on the Hudson, said:

"I was very glad this morning to see that Dr. MacArthur had taken this stand, reluctant as he must have been to enter into any controversy. His many friends will heartily approve of his action. Personally I am opposed to such topics as Dr. Stratton preaches upon being brought into the pulpit and discussed, as has been done for the past year."

W. A. Barnett, Secretary of the board of trustees of the church, declined to express an opinion upon Dr. MacArthur's action, but with regard to Dr. Stratton, said:

"We all stand by him. There's no objection to his sermons. Nobody has left the church. No one has ceased attendance at the services, that I know of. The whole congregation is with him. As to my personal opinions, I don't want to be quoted."

William H. Tradue of No. 32 West 83d street, who until a year or more ago was president of the board of trustees, was emphatic in expressing his disapproval of sensationalism in the pulpit. He denied Dr. Stratton's published statement that no criticism on the part of the church members had been made.

"I have objected to Dr. Stratton's sensational sermons for a long time," declared Mr. Tradue. "He knows my objection. I have told him and others have told him. All of us are still members of Calvary Church. We do not attend his services Sunday nights. Before discontinuing our attendance we talked with him and he promised to change his practices. He did not do so. His actions in that church have simply run us out. It is a disgrace to the Baptist denomination for a minister of the gospel to go to prize fights, Aphrodite shows and things like that."

LEASES CENTURY PROMENADE

Sigmund Werner has leased the Century Promenade on top of the Century Theatre, from the Shuberts and is putting on several vaudeville and cabaret acts as entertainment. Mr. Werner was formerly in the show business and more recently acquired a reputation as a restaurateur, having been connected with several well known Broadway resorts.

MORTON IN "LOVE DREAMS"

Paul Burns, who made quite a hit in "Love Dreams," which is playing in Philadelphia, will leave the cast next Saturday night due to an argument regarding the manner in which his part should be played.

Harry K. Morton has been placed by Leslie Morosco to replace Burns in the part of "Cadillac Packard."

THIRD YEAR FOR GAITES SHOW

CLEVELAND, Sept. 19.—"Take It From Me," Jos. Gaites' perennial road success, opened its third year here last week. The book is the work of Will B. Johnstone, also writer of "Up In the Clouds," and Will R. Anderson.

DE HAVEN AND NICE IN "FOLLIES"

Charles De Haven and Frederick Nice, the vaudeville act, joined the cast of the "Greenwich Village Follies of 1921" at the Shubert Theatre on Monday night.

WHO SAWED HER FIRST?

BALTIMORE, Md., Sept. 19.—The newest instalment of the mystery of "Who Sawed the Woman in Half First?" was written here last week, when Horace Golden obtained an injunction restraining the Columbia Amusement Company as owners of the Palace Theatre and Sam Howe's "Big Show" from showing the illusion, of which he claims to be the originator, and of using the speech which he alleges he has copyrighted.

The right to show this illusion was sold to the Sam Howe Show by the Great Leon, who was recently decided against in the dispute as to which of them was entitled to show the act in this country by Henry Chesterfield of the N. V. A. in New York.

Goldin was adjudged to be the originator of the act, having been the first one to show it in this country.

P. T. Selbit, the English magician, who claims that he alone is the originator of the illusion in which a woman is apparently sawed in two, arrived in New York last week to put forth his claim over either Goldin or the Great Leon. He claims that Goldin's act is an infringement on his. Selbit is to give a private exhibition of his act for the press this week.

According to Selbit, he presented the act for the first time in December, 1920. Goldin presented it for the first time five months later. Selbit at that time had arranged to play the act over the Shubert vaudeville circuit, and protested to the N. V. A., of which he claims to be a member, that Goldin had no right to exploit his idea.

The matter was further complicated by the Great Leon presenting the same act, which brought forth a complaint about it from Goldin to the N. V. A. Mr. Chesterfield weighed the evidence in the case and granted Goldin the right to show the act.

After Selbit had made all arrangements to show his act here for the Shuberts, his bookings were cancelled on the grounds that "a similar act was being performed in their towns." He decided, however, to come over here anyway in an attempt to prove his right by priority to the illusion. He says that if he cannot arrange to get bookings for one or more acts showing the illusion he will return to Europe.

INJUNCTION AGAINST JACK LAIT

Justice Lydon in Supreme Court Monday issued an injunction restraining Jack Lait, the vaudeville writer and author, and others from leasing or attempting in any way to dispose of "Scarlet," a play based on "One of Us," written by Lait and Jo Swerling, a newspaper man. Justice Lydon appointed Harry F. Coggey receiver of funds which may accrue from the play, pending further litigation.

Swerling is suing Lait for an accounting and back royalties he alleges due him. Swerling charges Lait has attempted to conceal Swerling's joint authorship and interest in the play.

"DON JUAN" CLOSES

"Don Juan," in which Lou Tellegen was starred, which closed at the Garrick Theatre on Saturday after a run of one week, was succeeded on Monday by "Mr. Pim Passes By," which thus opens its third engagement this year at the Garrick. "Mr. Pim" will stay for two weeks only this time, as it must make way for "Ambush," the first Theatre Guild production of the new season, which opens on October 10th.

EUGENIE LE BLANC

Miss Le Blanc, whose portrait appears on the front cover of this week's issue, started her stage career at the age of six, played child parts, then ingenue and soubrette with dramatic stock companies.

She developed into a very successful dancer and has been a big success for several years, playing vaudeville and musical comedy in England, Australia and the Orient.

She is now soubrette with Jacobs and Jermon's "Grown-Up Babies," this being her second year of her three years' contract with that firm. Miss Le Blanc is an American, having been born in Cohoes, N. Y.

SHUBERTS TO OPEN EIGHT MORE VAUDEVILLE HOUSES ON MONDAY

Circuit Will Then Consist of Thirteen Theatres—More Will Be Open the Week Following and Entire List Will Be in Operation by November

Shubert Advanced Vaudeville, which opened in five houses in New York and out of town on Monday of this week, will open in eight more on Monday, Sept. 26, increasing the number to fourteen houses. These nine houses will be the Winter Garden, in New York; the Sam S. Shubert, Pittsburgh; the Rialto, Newark; the Shubert-Belasco, Washington, D. C.; the Detroit Opera House, Detroit; the Apollo, Chicago; the Chestnut Street Opera House, Philadelphia, and the Liberty, Dayton, Ohio.

The vaudeville shows for these theatres are being operated in the same manner as those in the Orpheum circuit, each show traveling from house to house, city to city, intact. However, a slight change, which will be beneficial to the acts, is the added fact that the orchestra leader will not remain in the same theatre from week to week, but will travel to each house with the show that he opens with.

The opening bills for next week are as follows: The Shubert-Belasco, Washington; Leona Lamar, Charles Richman and Company in "Nettie," the Masters and Kraft Revue, Llora Hoffman, Mlle. Codee and Frank Orth (formerly Orth and Cody), Harry Hines, the Norvelle Brothers, and Harris and Santley. The acts to open the Detroit Opera House, are the same which opened the Euclid Avenue Opera House in Cleveland this week, consisting of Jolly Johnny Jones, Rome and Cullen, Joe Jackson, Vine and Temple, Burt Earle and Girls, Ziegler Twins, Rath Brothers, Buddy Doyle, and Jimmey Hussey and his Century Roof Revue.

The Apollo in Chicago will be opened by Donald Brian in "The Fire Escape," Olga Miska and Co., "Mrs. Wiggs of the Cabbage Patch," Bert Hanlon, Vardon and Perry, Holt and Rosedale, Wilson and Larsen, the Reckfords, the Arco Brothers, and Brendel and Burt. In the Chestnut Street Opera House, Philadelphia, will be Hetty King, Moran and Wiser, Milo, "The Climax," Margaret Farrell, Labinkio's Canine Marvels, Althoff Sisters, and "Los Argentinos." The Academy of Music, in Baltimore will house Monroe and Fisher and Co., Edgar Atchison Ely and Wanda Scott, Billy McDermott, the Glorias, Al Sexton and Girls, Nip and Fletcher, Sailor Bill Reilly, and Jack and Kitty De Maco.

Opening the Sam S. Shubert, in Pittsburgh, will be Jean Bedini's Co., in "Chuckles of 1921," Mr. and Mrs. Melborne, Griff, White Way Trio, McCormick and Regay, Permane and Shelley, Seven Musical Spillers, and Ford and Truly. The Rialto, Newark, will be opened by the Krenka Bros., Harrah and Rubini, Frances Renault, "Girls," Libby and Sparrow, Bernard and Townes, Marie Dressler, Walter Brower and Selma Braatz.

The Liberty, in Dayton, Ohio, will have the following for its bill: Lucy Gillette, "Go-Get-Em" Rogers, Real and Lindstrom, Walter, Weems, Chas. T. Aldrich and Co., Three Chums, "Black Eyed Suzannes," Callahan and Bliss, Maria Lo and Co.

The Winter Garden's bill for next week, which is the opening, has not been set, and as THE CLIPPER goes to press, is being arranged. Other houses on the circuit which will be opened are the Capitol, Springfield, Mass., which will be opened on Oct. 3rd. The Strand, Louisville, Ky., will also be opened during next month.

At the Forty-fourth Street next week, this week's bill from the Shubert-Crescent will be featured, consisting of Lew Fields and Lulu McConnell in a condensed version of "Snapshots of 1921." Vinie Daly, Yvette, with Eddie Cook and Kino Clark, McConnell and Simpson, Du-Calion, Fred Allen, Armstrong and James, and La Belge Duo.

The Shubert-Crescent bill for next week, comes down after playing Boston this week, featuring Emily Ann Wellman and Co., Nana, Ethel Davis, George M. Roscnor, Clayton and Lennie, Horlick and Sarampa Sisters, Maire Stoddard, and Sensational Togo.

This week's bill at the Forty-Fourth Street, will play Boston next week, and will have two changes, playing as follows: Donald Sisters, Jack Conway and Co., Georgie Price, Nonette, Regal and Moore, Clark and Arcaro, A. Robins, and Olympia Desvall.

The Euclid Avenue Opera House, in Cleveland, will play for its second week's show, Cicolini, Frank Evans and Girls, Dickinson and Deagon, Bert Melrose, Schwartz Bros., Brenks Bronze Horse, Frank Jerome and the Pederson Brothers.

ARRESTED FOR BILLING LEE KIDS

PITTSBURGH, Pa., Sept. 19.—John W. Long, stage manager of the Davis Theatre here, was arrested last week on a warrant charged with misdemeanor as a result of billing the appearance of Jane and Katherine Lee, the child actresses. A. W. Collins, of the Children's Welfare League, made the complaint against Long, accusing him of violating the Child Labor Law.

The trial of Long is set for Thursday of this week. The Lee Kids, who are eight and eleven years old, respectively, are accompanied on their travels by their mother and a private teacher. They are appearing on the Keith time in an act called "The New Director."

"THE CLAW" SCORES HIT

BOSTON, Sept. 19.—Lionel Barrymore was given a fine welcome at the Plymouth Theatre tonight after his absence from the city for two years. He appeared in the first American production of "The Claw," Henri Bernstein's successful European play. "The Claw" is in four acts and tells the story of Achille Cortelyou, newspaper publisher, socialistic leader and power, who at 48 falls in love with the daughter of one of his editors, Antoinette Doulers, 21. She "uses" Cortelyou for the purpose of supplanting his editor-in-chief with her father and even causes Cortelyou to banish his daughter by an earlier marriage from the house.

Ten years later Cortelyou awakens to the fact that he has been duped and seeks his banished daughter. He finds her in her studio and also meets there his deposed editor, whose name has become associated with that of Mme. Cortelyou. Cortelyou pleads for mercy and wins. Barrymore as Cortelyou caught the audience. It was one of the finest bits of acting he has presented in this city.

Irene Fenwick, as the editor's daughter and later as Mme. Cortelyou, was fascinating in spite of the rather unpopular role. She entered into the spirit of the part with fine judgment. The minor roles were in keeping with the leading characters. The play made a deep impression both for its own merit and for the sterling acting of Barrymore and that of the leading lady.

KLEIN SETTLES EQUITY CLAIMS

The arbitration between Philip Klein, a member of the Producing Managers' Association and the Actors' Equity Association, over the claims of the six actors Klein had engaged to tour in "Three Live Ghosts" who were later notified that their contracts were cancelled as the show was not going out, was settled on Monday when Klein remitted to Equity for one week's salary for three of the six actors he had engaged.

The contracts made by Klein called for the show to go on tour no later than September 19th. The other three actors were put into other shows through the efforts of Mr. Klein.

WILLIAM NEWELL AND ELSA MOST
"ON THE LAWN"
BY HUGH HERBERT

"Offer one of the brightest, most wholesome comedy offerings seen in some time with a singing punch that brought waves of applause."—Boston American.
WEEK SEPTEMBER 26, 81st STREET OCTOBER 3rd, ALHAMBRA
Direction—MORRIS & FEIL

"DEMI-VIRGIN" SEEN

ATLANTIC CITY, Sept. 19.—Keeping abreast of the times is an occupation on any stage, and Mr. Woods has always tried to be there, whether it was planned beforehand or whether some quick shifting has been done the result is the same. He is on hand with another of Mr. Hopwood's unsavory articles just as the world is ready to believe that Hollywood, Cal., is the life of the party in reality. The story is not so wild as it is staged, nor risque as it is thought to be planned, but it talks a lot about situations that never hurt anybody and there is a mildly vibrant spirit of vulgarity throughout. When the last act says repeatedly that it is 2 A. M. the whole affair has become so plausibly over that you feel the impress of the prematurely arrived hour and say, "When will it end?" No plot ever had less to it than the "Demi-Virgin."

The title is earned by a young lady who leaves her husband on their wedding night. Her friends, unable to fathom the situation, gave her the title.

The cause is a phone message from another woman, of such are Hopwood plots made. There are two other love affairs that try hard to get tangled, but most of the evening is spent with the wife trying to lure back her husband. The story has not the usual mad race about the stage that we are accustomed to. It is told in rather commonplace action and fails to win the laughter usually accorded the astonishing language Mr. Hopwood forces his people to speak. In common with the usual methods of Mr. Hopwood his characters live in normal scenes, refined surroundings and act like denizens of the under world.

Hazel Dawn is the chief adventuress, supporting her are Alice Hegeman, Homer Barton, Kenneth Douglas, Sascha Beaumont, Glen Anders and Helen Cunningham.

MGRS. FILE R. R. BRIEF

An exhaustive and exceedingly able brief on the question of railroad rates for travelling shows, compiled by Jules Murray, of the Shubert offices, and Victor Leighton, of the Erlanger offices, was last week presented to the Railroads Association by the Transportation Committee of the International Theatrical Association. The Railroads Association is composed of practically all the railroads in the country.

ACTS REHEARSE IN CHURCH

The Union Methodist Episcopal Church of No. 233 West 48th street has thrown open its doors for rehearsals of vaudeville acts and shows.

A number of vaudeville acts are rehearsing there now and the chorus of "Page Miss Venus," a new musical comedy produced produced by Leon De Costa Inc., are working in one of the large rooms of the church.

BABE RUTH FOR VAUDEVILLE

Babe Ruth, the home-run king, has accepted a contract which calls for his appearance in Keith vaudeville for sixteen weeks. He will appear at the Palace during the week of November 14, opening previous to that, out of town on November 3. Most of the dates are out of New York.

There was considerable discussion over Ruth's vaudeville engagement before final terms were agreed upon, the big hitter not being particularly keen on a stage career.

He will be under the direction of Harry Weber and will receive, it is said, a salary of $2,500 per week.

JACK JOHNSON IN PICTURES

Jack Johnson, former heavyweight champion, will be starred in a spectacular motion picture, in which he will be seen as Toussaint L'Ouverture, the liberator of Hayti. It is planned to make the picture in Hayti.

Johnson appeared at the Howard Theatre in Boston last week, where he was paid $2,250 for the week's engagement.

This is $1,000 more than Johnson received when he appeared at that theatre while he was champion. He played to big business there last week.

VAUDEVILLE

KEITH AGENTS FORM NEW ASSN.

IS BENEFICIAL ORDER

The artists' representatives of the Keith Vaudeville Exchange, otherwise, all agents with booking franchises with it, held a meeting on Tuesday night, Sept. 20th, at the Choos rehearsal hall, for the purpose of forming an organization which will be known as the Artists' Representatives Society, of the B. F. Keith Vaudeville Exchange. A special meeting to form plans for Tuesday night's meeting was held in the Palace building on Friday morning of last week. Temporary officers were elected, consisting of Frank Evans, president; N. E. Manwaring, secretary; Ed. Keller, treasurer, and Charles Bierbaur.

The underlying function of the association will be mainly a beneficial one. Its purpose will be to see that artists' representatives, booking with the Keith office, will be properly taken care of in case of illness or accident. A beneficiary fund will be established to take care of any relatives left behind in case of the death of any of the members. This will do away with the method which has been used in the past, and which consisted of the different firms, and agents contributing from their own pockets. The association will also try to see that an agent's acts do not suffer because of the illness of the agent.

The association has thus far been greeted with great enthusiasm by all the Keith agents. It will not take in those bookers directly connected with the Keith office, but only those representing acts.

POLICY FOR COLUMBIA

The Columbia Theatre, in Far Rockaway, which is booked by the Keith office, will change its policy on October 10. The house is now playing six vaudeville acts and a feature film, on a split week basis. Beginning with the week of October 10, the vaudeville will be cut out for the first half of the week and features of motion picture production will be shown on Monday, Tuesday and Wednesday. The last half of the week will continue as at present, with six acts and a film.

This policy will undoubtedly be kept up for the Winter and early Spring seasons.

SANTUCCI IN AUTO SMASH UP

SAN FRANCISCO, Sept. 19.—J. Santucci, who is playing the Pantages Circuit in an accordeon-playing act, was thrown from an automobile and injured and cut when the car smashed into a telegraph pole last week. He was taken to the Central Emergency Hospital and his injuries treated.

CUTS OUT INTERMISSION

Lew Golding, manager of Proctor's Newark Theatre has discontinued the intermission during the vaudeville performance. A break between the acts was inaugurated during the Summer, but is considered unnecessary now.

ATCHISON-ELY REVIVES ACT

Edgar Atchison-Ely is to revive his sketch, "Billy's Tombstone," and is to play it on the Shubert time, opening in Baltimore, on September 26th. He will be supported by Marjory McClintock, John Franks, Florence Atchison-Ely and Irving E. Dyer.

MAX BROOKS CELEBRATING

Max L. Brooks, formerly of Brooks Brothers, and Brooks and Vedder, will celebrate the twelfth anniversary of his Billiard Academy, at Thirteenth avenue and Forty-first street, Brooklyn, N. Y., and September 22.

NEW ACTS

Fred Flynn is staging a new musical revue for the Loew Company, which will have a cast of five girls and two men. The act expects to open next week at a local house.

Ralph LeFree and Al. Hardy are rehearsing a new act, to be presented to Broadway shortly.

Louise Sydmeth, Maude Turner Gordon, Leon Gordon, James Spatswood, Elinore Daniels and Theresa Suddri with Oliver Morosco's "Wait Till We're Married," Sybilla Bower and Swan Wood with "Love Time" and Thomas Fadden with Barry McCormack's "Old Home Town."

"Violets" is the name of the miniature musical comedy, played by four people in a special set of a florist shop, now in rehearsal. The cast includes Bobby Stone, the Manning Sisters, and Billy Hardy.

Bessie McCoy is rehearsing a new dancing act which will be a distinct departure from any dancing idea she has previously attempted. With Miss McCoy in the act will be Charles and Emett Merrill. They expect to open at a local house next week.

Ethel Delmar, Wesley Totten and Billy Grant are rehearsing a new novelty act in which they expect to open at a local house next week.

Margie Thoms, Fred Babb and Roy Sheldon are rehearsing a new dancing act in which they will open in an out of town house this week, previous to beginning their engagement at the Walton Roof, Philadelphia.

Alma Neilson and Company have opened on the Poli circuit in New London in a new act written for them by Weslyn and Dyson. The company has a cast of six and is a singing and dancing act.

Harry Fentell and Mildred Cecil are rehearsing a new singing and talking offering for vaudeville. The dialogue and lyrics are by J. S. Allen, with music by Thos. C. Beach. The act will carry a special set and wardrobe.

JONES AT COLLEGE INN

CHICAGO, Ill., Sept. 19.—Isham Jones and his orchestra has been engaged by the management of the "College Inn" for a Winter engagement. This musical aggreation is considered the best in Chicago and had won distinction through its appearances at the Marigold Garden and various leading picture houses.

AMATEUR A HIT AT FIFTH AVE.

Frederick Rolland, a young man who is completing a pedestrian tour of the country, having started in the spring at San Francisco, went on the stage at one of the Proctor Fifth Avenue "Opportunity" nights recently.

Manager William Quaid witnessed the act and seeing possibilities suggested an engagement. Rolland is appearing at the theatre the first half of this week and is scoring a hit of big proportions.

ESTELLE COLLETTE BACK IN U. S.

Estelle Collette, of the vaudeville team of Demarest and Collette, arrived back in New York on board the *Aquitania*. She had completed a tour of England, France, Italy, Spain, Belgium, Germany, Switzerland and the Orient. She and her vaudeville partner, William Demarest, will open for a tour of the Keith time shortly.

TUBBY GARRON MARRIES

"Tubby" Garron, of the vaudeville act known as "The Three Chums," was married last week, on September 25, in New York City. His bride was Harriett Horton, a non-professional.

FRANK FAY AT HEALY'S

Frank Fay, who closed at Reisenweber's on Sunday, is to open at Healy's Golden Glades restaurant on September 26th.

LOEW'S 83rd ST. OPENS ON MONDAY

TO SHOW PICTURES

The latest theatre to be added to the Loew chain of theatres is the new Loew's 83rd St. Theatre, at Broadway and 83rd Street, which will open Monday evening, September 26th. The theatre will adopt the policy of showing straight pictures in continuous shows with an entire change of program three times a week. Popular prices will prevail.

The theatre has been done in up to date architecture and is modern in every respect. The seating capacity is close to three thousand. The usual Marcus Loew custom of giving the theatre an auspicious start will be followed and a number of screen stars have been invited for the opening night.

"FIVE VIRGINIANS" REHEARSING

Pennie Wagner is rehearsing a new singing and dancing act entitled the "Five Virginians," which will be a mixed quartet, and also have a toe dancer in the cast, Miss Pattie Green. Others in the cast are: Gladys Alexander, soprano; Anna Fielding, contralto; John Russel, baritone, and M. Rosanov, tenor.

SHUBERTS OPEN FIVE HOUSES

Shubert Advanced Vaudeville got under way on Monday in five theatres when the Forty-fourth Street Theatre in New York, the Shubert-Crescent in Brooklyn, the Academy of Music in Baltimore, the Euclid Avenue Opera House in Cleveland, and the Majestic in Boston. The bills at these houses were as follows:

At the Forty-fourth Street—Donald Sisters, Harper and Blanks, Jack Conway & Co., Georgie Price, Nonette, Barr Twins, Regal & Moore, Belle Storey, Bert Clark — Flavis Arcaro, Mlle. Olympia Desval & Co., and Frances White.

At the Shubert-Crescent—Lew Fields & Co. of twenty-five in "Snapshots of 1921," Vinie Daly & Co., Du-Callion, Lulu McConnell & Grant Simpson, Yvette & Co., Fred Allen, Armstrong & James, and the Belge Duo.

At the Academy of Music in Baltimore —Clark & McCullough & Co., in "Chuckles of 1921," Six Musical Spillers, Griff, Mr. & Mrs. Mel-Burne, Permane & Shelly, McCormack & Regay, White Way Trio, and Ford & Truly.

At the Euclid Avenue Opera House in Cleveland—Jimmy Hussey and the Century Revue, Marlow & Duffy, Grace & Eddie Parks, Burt Earle & Girls, Vine & Temple, Joe Jackson, Rath Brothers, Ziegler Sisters, Buddy Doyle.

At the Majestic in Boston—Emily Ann Wellman & Co., Nana, Marie Stoddard, George Rosner, Horlick & Sarampa Sisters, Clayton & Lennie, Sensational Togo, and "Forodoro," in tabloid form with company of 35.

CHANGING "CLOWN" SYSTEM

The "Clown Nights," which were originated at the N. V. A. last year by Tommy Gordon, and which will be resumed at the club this year on Tuesday evening, October 11, will be directed in a different manner this year than done last season. Henry Chesterfield, secretary of the National Vaudeville Artists Club, has written letters to a number of members of the club who helped make the "nights" successes last year, asking them if they would care to take charge of a different "clown night" apiece.

This means that instead of one man officiating as "chief clown" every week, as done last year, each week, a new comedian will have charge of the program.

"WAY DOWN EAST" FOR BORO PARK

"Way Down East," the D. W. Griffith's film production, has been booked for an entire week at Keith's Boro Park Theatre in Brooklyn, beginning October 10. The house will cut down from six acts to four, during that week, changing its bill as usual on Monday and Thursday. The film, however, will play a full week, and with it, the original "Way Down East" Quartette, the prologue, and lighting effects used at the Fourty-Fourth Street, when the film ran there.

This is the only house on the Keith, Moss and Proctor circuits in which the film has been booked. Whether it is intended to play the film in the other houses as a special attraction at a later date has not been decided. In all probability, the results of the exhibition at the Boro Park will be a large factor toward a decision as to whether the film will be booked in other houses or not.

SHUBERT VAUDE. MGRS. ENGAGED

The house managers for thirteen of the fifteen Shubert Vaudeville theatres have been appointed and include the following: Sam Tauber, Forty-fourth Street; Frank L. Girard (formerly manager Keith's 81st Street), to Shubert-Crescent; C. J. Gross, Liberty, Dayton, Ohio; Whittaker Ray, Chestnut Street Opera House, Phila.; Ira J. La Motte, Shubert-Belasco, Washington, D. C.; Frank L. Smith, Rialto, Newark; Chas. McCutcheon, Academy of Music, Baltimore; Louis Alleman, Sam S. Shubert, Pittsburgh; Robert McLaughlin, Euclid Avenue Opera House, Cleveland; Henry Taylor, Majestic, Boston; Albert Walle (formerly Proctor's 125th Street), Capitol, Springfield, Mass.; William Massand, Strand Theatre, Louisville.

The managers of the Winter Garden in New York, and the Apollo, Chicago, will be announced later this week.

All of these houses, with the exception of those in operation, will be opened within the next two weeks.

WRIGHT DANCERS TO DO ACT

"The Anita Peters Wright Dancers," who were one of the features of the Fanchon and Marco "Sunkist Revue," will be seen in vaudeville shortly in a new act that is being produced by Anita Peters Wright. The act, now in rehearsal, will be a miniature musical revue, and is being staged by Leo J. LaBlanc, who wrote the book. Mr. LaBlanc was with Ed. Wynn's carnival last season.

Nita Sussoff, a Russian girl who was trained for the Imperial Ballet, and Helen Pachaud, both of the Wright dancers, will be the featured soloists, and with Walter Peterson, tenor, will head the cast of ten which will also include Dexter Wright as musical director.

EX-KEITH LEADERS WITH SHUBERT

Two orchestra leaders who, for several years, directed Keith orchestras, opened as directors for Shubert vaudeville orchestras this week, and one more will follow next week. These are Fred Daab, who was formerly at the Palace, and who left several months before the strike of the musicians, now at the Forty-Fourth Street. Andy Byrnes, who formerly conducted the Bushwick orchestra, and who left to direct Hackett and Delmars vaudeville act, who opens next week in charge of the Winter Garden orchestra. The other is Billy Bartlett, formerly with Keith Colonial.

Bartlett opened at the Shubert-Crescent on Monday.

ELTINGE ROUTE POSTPONED

SAN FRANCISCO, Sept. 19.—Julian Eltinge, who was operated on for appendicitis several weeks ago, was removed from the hospital to his home last week. Eltinge was to have opened his Orpheum tour in San Francisco the first week in September, but due to his condition, the date has been postponed to October 3.

VAUDEVILLE

VAUDEVILLE REVIEWS

PALACE

A well balanced bill of good acts displaying versatility and merit marked the bill at the Palace this week, receiving its initial impetus through the efforts of Monsieur Adolphus and Company in a dancing act entitled "Bohemian Life."

The spot was rather early for this style of act but the turn managed to get over fairly well to a rather empty house mainly through the individual efforts of Adolphus, who did some fast jumping through a strap and other acrobatic dancing feats. There is too much solo dancing and not enough ensemble work in the turn.

Jack Hanley, the comedy juggler, in the second spot went over fairly well although the act is hardly big time.

Solly Ward with Marion Murray, and Jeanne Eliot in the French "bit," were a laughing hit. The running time has been cut and the act moves with snap. Took several bows to good hands.

Patricola with the exception of a song or two did essentially the same act as upon her previous visit to this theatre, her violin however sounded off key with the one in the pit, the playing being sharp in consequence. Was a hit but not with the emphatic spontaneity that graced her previous appearance.

Franklyn Ardell and Company in "King Solomon Jr.," the risque skit, were riding along pretty well until the finish of the act when Owen Jones, the orchestra leader, missed the cue altogether, Ardell saying "Music Cue," and "That's it professor," after which a couple of the instruments started but so very piano, that the girl supposed to start the song, evidently couldn't hear it; she tried but had to stop singing.

Ardell said "Play it," and to the girl on the stage "Sing it." and it seemed mighty like "A Dress Rehearsal," although that was booked for a later appearance.

We can hardly blame Ardell for the *contretemps;* coming as it did at almost the direct conclusion of his act left little to *ad lib* about and made the situation very awkward. Ardell seemed justly peevish as he walked off the stage and did not come back for the bows until a demand made it imperative.

Daphne Pollard, held over from last week, presented the same act as upon her initial appearance but although she got over well, was not the riot upon repetition that occasioned previously.

Considering the bad spot accorded, that of following the Aesop screened inanities, she did very well.

"A Dress Rehearsal," with Frank Ellis featured and Hudson Freeborn, Evelyn Dockson, Muriel Rastrick and Horace Lintz in the travesty melodrama rehearsal, with Ellis in the audience directing, drew laughs and considerable applause at the finish. The idea is a novelty in vaudeville; we have reviewed the act before.

Yvette Rugel, the "Miniature Prima Donna," with the far from miniature voice, was the legitimate applause hit of the performance reviewed. Miss Rugel with a graciousness of manner, a refinement, although not aloofness, held the audience in the palm of her hand, swaying them to sadness, laughter, and applause seemingly at will with her beautiful voice, splendid technic and clever artistry. Took several encores and quite a number of bows.

Gallagher and Shean have partly adopted a suggestion made by the writer in these columns upon the occasion of their last appearance at the Palace. We say partly because they use the "Mr. Gallagher, Mr. Shean" song both at the beginning and close of the act using a plant in the audience to call for the number, a fallacy on their part as it is small time. The act is not right yet, the song, however, sending them over to a hit.

Davis and Pelle to an almost empty auditorium, presented their acrobatic specialty, and did as well as could be expected. H. W. M.

ROYAL THEATRE

Opening the bill at the Royal Theatre was Hurio, a male acrobat, and flying ring artist. A very effective opening is made, Hurio standing in the costume of a gladiator, on a high gilded pedestal. Putting aside his sword and shield, he proceeds to show his accomplishments on the rings. He chins himself twice with a one-fingered pull. Following a hand stand on the rings, and a somersault to the floor.

Walter Clinton, and Julia Rooney, sister of Pat, followed in second spot, with singing and dancing. The act was a classy one, and went over big. They open with a dark stage, using flashlights. When asked what he is doing, Clinton replies: "Looking for work." The comedy is nonsense, and gets across. Some mighty fine dancing, single and double is done by both partners.

Owen McGiveney, presenting a protean offering entitled "Bill Sikes," from one of Dickens' novels, was warmly welcomed on his appearance. The rapidity of his changes was exceptional, and was appreciated in a befitting manner by those out front. The cast of characters, all of which he played himself, included Bill Sikes, Nancy Fagin, the Artful Dodger, and the Monk.

Fenton and Fields divided the honors with the Watson Sisters. The boys do a blackface turn, wisely leaving out all attempts at dialect. Their dances are all comical, but the comedy is not forced. Fred Fenton has a parade all to himself. He walks across the stage with a cat in a basket, saying that he's airing the canary. On his return, he carries a bull-dog, announcing that he's returning the cat to his neighbors. He kept the audience in an uproar. And let it go down on record that this act does not "milk" the audience. They gave one encore, and could have taken more. The boys, even in blackface, show refinement and versatility.

Bert Errol followed Fenton and Fields, with his female impersonation. Well received on his entrance, Errol began his numbers at once. Gordon Stewart was at the piano. While Errol was rendering a Japanese number, the back curtains parted, showing a little Japanese girl with her baby, waiting for the return of her sailor husband. Errol, after changing to his "perfect gentleman" costume announced that the girl who did the dancing, and incidentally was responsible for his female creations, was his wife. The little lady deserves and merits attention.

Pietro opened the intermission with his piano accordeon. His mixture of the opera, classic, and popular melodies was especially pleasing, and was well received.

Valerie Bergere and her company presented a new act entitled "O Joy San," a dainty Japanese comedy-drama. She is using the same people who appeared with her formerly. It is the story of a man who marries a Japanese girl. An attempt is made by the father and the former sweetheart to make him relinquish his wife. He refuses, the father plays on the affections of the wife for her husband, gives her $500 and makes her promise to send him away. She does, but of course, he returns. A fine act, with a lot of heavy acting for Miss Bergere, with a little plaintive comedy thrown in.

The Watson Sisters mopped up. There was a lot of funny horseplay, when Fanny went down into the orchestra. The dialogue is witty, and the evident good-nature of the two made the old grouches sit up and listen. They took three encores. An act full of fun, with plenty of good singing and dancing.

Deskins' animal act followed, with monkeys and dogs dressed as human beings, in a miniature city painted on a drop. D. S. B.

RIVERSIDE

Sherwin Kelly opened the bill with her pleasing routine of bicycle stunts, throwing in a few dancing steps and a song for good measure.

Andrew Lewis and Pansy Norton in the second spot offered their "satire in four acts," entitled "Touring from Coast to Coast." With the aid of place drops Mr. Lewis was clerk in the Ketcham Hotel in Pasadena, manager of a Bar Harbor resort, owner of a French Lick establishment, meeting in each place the same grass widow sort of person, the dialogue aiming to be funny whenever possible. It was possible at times. The hotel man finally took a vacation at another man's hotel at Palm Beach and there he met the woman again and it ended as all romances should. To give the folks a run for their money a song and dance was added at the finish. Between episodes the orchestra dispensed a sacharrine tune and a little historical notice was screened on the drop about the hotel and town, etc.

Lou and Jean Archer in "Tailor-Maid," have a pretty fair sort of vehicle, in which the girl displays two creations, supposed to have been done by the man who is a designer of fancy gowns for the theatrical trade according to his song. Both sing and dance well and a cyclorama drop gives the act a good atmosphere.

Joe Cook, the one man vaudeville show went over as usual, his assortment of entertainment, props and gags being on the increase if anything. His story of why he doesn't imitate four Hawaiians has been changed and a more complicated one taking its place.

The first half was closed by Alexander Brothers and Evelyn in "All Balled Up," bouncing and juggling rubber balls with perfect control. As he has often done before, Joe Cook clowned right in with the act as it were a continuation of his own.

The artlessness of Mae and Rose Wilton was refreshing and their harmonizing good to hear. Both girls were clad as juveniles, making a youthful appearance and what they had to offer was sold to the audience in an unusually clever manner, despite their apparent lack of the art of putting stuff over. After their number, a duet, one of the girls sang a song followed by a Galli-Curci assortment of coloratura notes. This was followed by some jazz selections, one of the girls at the piano and the other played the violin.

"Under the Same Old Moon," the vehicle starring Edith Taliaferro, touched a few spots on the map which were overlooked by act in the second spot. Bits of Holland, China and the Northwest were represented in three acts respectively, all of it being a love tale. Preceding the first act and in between was the "man in the moon," who shone through a transparent circle in the drop and announced what some of it was all about. Miss Taliaferro was cute and effective in the Dutch scene though the talk is more or less weak. Why should peasants be talking in Dutch comedian dialect part of the time? In the next scene the man from the West had an affair with the Bud of the East which was inconsistent for the most part. In the last episode we have the cabin in the Northwest, one of those right on the line shacks, a sheriff, a fugitive, girl, Northwest mounted police and a secret service operative take part in a melodrama in which the fugitive and the girl trap the sheriff and Royal Northwest policeman, who are the real bad ones. It seems as though the object of the act is to give Miss Taliaferro an opportunity to act and let plausibility of the story go hang. Miss Taliaferro did very well with her material and proved herself a versatile actress. Joe and Lou Gaut, in a well put on dancing act closed the show. M. H. S.

FORTY-FOURTH ST.

Shubert vaudeville became a live fact on Monday afternoon when at the Forty-fourth Street Theatre the first performance was given.

All speculation in regard to what acts the Shuberts would show, and the arguments pro and con, were answered with one of the best vaudeville entertainmnts to be seen on Monday afternoon. There were no $1,000 headliners to start their first vaudeville show, in fact, the names would be considered by only a few as big drawing cards in a Broadway theatre. But the names which were there, were for the most part of standard acts, and made for exceptional entertainment.

Sam Tauber is manager of this house, and proved his efficiency on Monday afternoon by the capable manner in which the crowd was handled. A new feature for a vaudeville show, was the entire absence of street drops, olios covered with commercial advertisements, and the like. The drops used in one were of the production type, and added class to all the acts.

A band kept playing in front of the theatre up to a few minutes before the show started. Georgie Price later asked the audience if they had noted that "Keith sent his Boys Band over for the opening, but by the time they arrived they were full-grown men," a line which was a riot.

The audience was of the production type also, it seemed, for everything that any performer thought deserved applause, received it. Thus for a while, it seemed as though the Donald Sisters were going to stop the show with their acrobatic stunts with which they opened the show. The Sisters did remarkable work in the hand-to-hand and gymnast line, and were followed by a colored couple, Harper and Blanks, who did well in a song and dance offering.

Jack Conway and Company with his "souse" character, in the offering "The Cellar," started the comedy part of the show by getting a couple of girls hysterical, and big laughs from the rest of the audience. More curtains than we have seen a sketch take in years, especially a comedy turn.

A reception that sounded like what most acts get at the finish of their work, was given to Georgie Price on his entrance, and when he left, which was after doing about six encores or more, he tied up the show. Price has a lot of new clever material, outside of his impersonations, which are now a minor part of the act. The lines are witty, and all of them big laughs. A parody on "Dangerous Dan McGrew," about "Dangerous John McGraw," proved to be especially good.

Nonette, in closing the first half, was also accorded royal treatment. An artiste from start to finish, and always pleases. Lucille Jarrot, a pretty brunette, does capable work at the piano for her.

The Shuberts are using the International News for their reel, and "Mutt and Jeff" cartoons.

The Barr Twins also tied up the show, with one of the most artistic dance offerings we have seen in years, done by two girls. The spotlight operator seemed to be bound to do his worst in this act, but the coolness of the girls only made his faults make them appear to have all the more showmanship. Two marvelous artistes, and Buddy Cooper at the piano fits in nicely.

Regal and Moore, formerly of "Ed Wynn's Carnival," have a new act called "Carnival" with clever comedy, and sensational acrobatics.

Belle Story, formerly of the Hippodrome, also tied up the show, with her singing.

Clark and Arcaro were the laugh hit of of the bill, a scream from opening to closing.

Frances White, introduced by Price, sang three songs, on about 5.20, and did more than please.

Olympia Desvall and her animals closed; a good act for a great bill. G. J. H.

VAUDEVILLE

COLONIAL

A splendid bill marks the opening of the Colonial this season, well balanced with several good laughing turns and a versatile array of talent.

Chief Blue Cloud and Winona, an Indian novelty act proved a good opening, Winona's voice being heard to good advantage and the singing, rope spinning and trombone playing making a hit.

The Gilbert Sisters, not the older act of that name, were in the second spot billed as "Gems of Joy," but could just as well have been advertised as "Muffins of Disappointment,"—we would hardly say gloom, for they changed costumes several times and sang and danced. Were all the talk omitted, the act would be considerably better, but at best can scarcely be said to move with big time speed.

Ivan Bankoff with Cliff Adams and Beth Cannon, failed to get any applause until the conclusion of the act and then but little greeted their efforts until it was forced. This does not mean that the act is inferior for Bankoff's dancing is well known and the efforts of Miss Cannon have been dilated on at some length previously, especially her back kicks which are exceptionally good.

The first punch of the first half was Gallagher and Shean, reviewed earlier in the day at another theatre. At the Colonial the act was a "riot" and curiously enough the act went big at the very spot that flopped in the afternoon further down Broadway, the point being the conclusion of the "Saloon" number. The "Boola Boola" number is ordinary and could come out, the best thing in the act by far being the "Mr. Gallagher, Mr. Shean" number which is one of the best stage songs the writer has ever heard, especially so as delivered by Gallagher and Shean.

Frank Van Hoven closed the first half and was the second "riot." Van has essentially the same act as previous, although many of his remarks are *ad lib* and very funny. Van Hoven keeps his talk right up to the minute—for instance "for the salary I'm getting I ought to saw a woman in half or something!" Was a laughing scream and had the audience in hysterics, but there was one whom he didn't fool with his magic much, and he is the undersigned.

Margaret Young with Harry Rosey at the piano and wearing a new gown of lavender, sang a couple of her older songs and a few new ones including "That Doesn't Mean A Thing," and a gang song "Am I Right," that was a hit. Took a couple of encores and made a short speech of thanks after responding several times to hearty applause.

Robert Emmet Keane and Claire Whitney repeated the sketch "The Gossipy Sex," by Lawrence Gratton, that we have reviewed several times previously and made a decided hit, adding class and refinement to the bill. The offering is keenly satirical with cleverly written lines well delivered. A word or two of praise for Miss Whitney, who has adopted the suggestion made to her several times in these columns of using more vocal force; she could be heard distinctly when reviewed from a distance considerably in the rear of the auditorium. The improvement was decidedly noticeable and Miss Whitney is to be congratulated.

Stan Stanley has a slightly different opening that is very good; otherwise the act is the same as when last reviewed by the writer. Stanley assisted by Billy Dodge and Betty Maurice, who looked shapely in short dress upon the stage, and attractive when doubling the girl in the audience, was a hit. The comedian uses very good, well selected English and had the audience in almost constant roars of laughter. A decided hit in the next to closing spot and a great improvement over his last effort at the Palace some time ago.

Paul and Pauline, an excellent gymnastic offering, closed the show and well rewarded those who remained to witness the feats of skill and daring. H. W. M.

SHOW REVIEWS

EIGHTY-FIRST STREET

Business was good but the house filled slowly, being only half-filled until the news reel started. But by the time the show was in full swing about seven-eighths of the house was occupied. The vaudeville portion of the bill isn't as strong as it might be. This may be due to the fact that "Experience" is the feature film and that the picture is being depended on to draw them in.

Sylvia Loyal was the opener, and has made a few changes in the routine since we last saw her. She uses a hammock in the opening scene now, laid over a black wire on which she performs later in the act. She has also cut out her oriental dance which was in the act last season, making an improvement by doing so. The pantomime at the start can still be cut to advantage. The dog remains the punch of the act, the bits with the hat-throwing and juggling scoring nicely. The pigeons served their purpose for the picture bits.

Monday night was the only time that we have seen Rolls and Royce fail to get the audience enthusiastic from the start, but even with that, by the time they were about half-way through with their eccentric things were all their way, and they took their customary amount of encores and then begged off with a speech by Rolls.

Harriett Marlotte and Company with "Mrs. Wellington's Surprise," which was written by George Kelly, gave a somewhat better performance than they did when we caught them two weeks ago at the Franklyn. The main fault with the offering is that it is so written that the entire thing seems to drop when Miss Marlotte is off stage, and the scenes with the other three lack punch, even though they are necessary to the plot.

Hazel Crosby and Company, the "Co." as usual consisting of the unbilled pianist, almost stopped the show with her song cycle. Miss Crosby is an attractive blonde with a powerful soprano which she uses effectively. Her opening prologue, about "being from musical comedy and coming into vaudeville," is a handicap at the start, for the lyrics are but mediocre, and the idea has been done so many times that it really doesn't mean a thing to a vaudeville audience. Her next two numbers, "When I Look Into Your Wonderful Eyes" and "Sunrise and You," are the best in the act. She closes with a medley of operatic-syncopation numbers with special lyrics. While she sings this well, Miss Crosby is worthy of better material. That idea has been done more than her opening number bit. She could do better, and show her ability to better advantage with two more numbers of the semi-classic type instead. With the voice and appearance she possesses, she should do something different from the others successfully.

Lloyd and Wells kept them laughing with an offering containing a great many of the lines and bits formerly done by Lloyd and Wells, this act being on the same style. The Lloyd in this act is the same who appeared with the late Wells. Some of the bits are old, such as the "je ne c'est pas" bit, but which got the biggest laugh of the act nevertheless.

"In Argentina," a Spanish act with an orchestra of four, a dance team, an American comic and two Spanish girls, one of whom plays the ingenue role, closed the show. The comedian is a new one from the comic we saw in the act several months ago. The ingenue has a dandy personality and is a wonder for looks. The dance team were the hit of the act on Monday night. G. J. H.

DONALD BRIAN IN VAUDEVILLE

Donald Brian will next week make his debut in vaudeville. He will be seen at the Apollo theatre, Chicago, which is playing Shubert Advanced Vaudeville.

ALHAMBRA

Opening the bill at the Alhambra came Gold and Edwards, billed as the two dancing Frenchmen. They do buck, soft shoe, fancy, and Russian steps with ease and celerity, accent on the celerity. They got away big with the finale, first a single roller skate buck, afterwards, a double Doyle and Dixon routine with the skates.

A hokum entrance, crashes and lightning effects brought on Edna Dreon, in a "Vaudeville Seance." The lighting was well executed, a scrim covering the regular drop, which was painted in fantastic colors. The girl announced that she will show the audience the girl of 1850. Disappearing behind the sheet, she immediately reappears in the period costume. At the end of the act, the audience was introduced to a double. It was a queer act that was devoid of pep, and lacked the material. The girl, or girls, have very nice personalities, and, given proper material would do well.

Primrose Semon and Arthur Conrad presented a unique offering, showing the life of an actress from the time she leaves the taxi until she meets her "John" at the stage door. The audience are even let into the secret of the dressing room. The sketch was very amusing, and was well received. A bouquet of flowers was sent to the stage after the act had ended.

Following came Bobbe and Nelson, in "His Girl." The act was the tribulations of a man with his girl. He causes much mirth in his telling of the version to his partner. Nelson stopped the show with his rendition of a popular song. The boys had the goods, and the showmanship to deliver them. They were a small riot.

Hackett and Delmar presented their revue, the "Dance Shop" with much success. As an additional feature to the four dancing salesgirls, there were two female dancers, who did some fine work. Miss Hackett appeared in a gorgeous costume of gold cloth with a cloth of gold peacock tail. After delighting the house with an Egyptian dance, she performed a snake dance, exhibiting to great advantage her suppleness of body, and muscle control. Harry Delmar did clever work with his feet in the eccentric and buck steps. The act finished with a whirlwind wind-up to the applause of the entire audience.

Kate Elinore and Sam Williams took the hand of the evening with their ridiculously funny offering "Wanted, A Cook." Miss Elinore, as the cook, and later as the bride, was a howl. She, for the most part, kids the people down front, to the amusement of the rest of the house.

Solly Ward and Company, in the seventh spot, got their share of the plaudits on their sketch relating to the troubles of an unresisting dapper little husband, whose chief joy is flirting with any woman other than his wife. A very cute offering, well done by a good cast.

Joe Darcey, blackface comedian, got his material over well, in view of the fact that it was past closing time. The audience heard him through, but left Alvin and Alvin, trick balancers, to play to the first six rows. D. S. B.

HOWARD & CLARK ON ORPHEUM, JR.

CHICAGO, Ill., Sept. 19.—Joseph Howard and Ethelyn Clark and Carl McCullough, who recently appeared in the programs at the Majestic and Palace Music Halls, are booked to play some of the local outlying theatres controlled by the Orpheum Junior Circuit.

ACTS DOUBLING

Gallagher and Shean are doubling the Palace and the Colonial theatres this week, and Solly Ward and Company, who are appearing at the Palace, are also playing the Alhambra.

NEW ACTS

(Continued on page 12)

EDDIE BUZZELL AND CO.

Theatre—*Coliseum.*
Style—*Comedy playlet.*
Time—*Twenty-six minutes.*
Setting—*Five scenes, one to full stage, specials.*

For his new offering, Eddie Buzzell, formerly of Buzzell and Parker, has secured a playlet which, when reviewed, was in five scenes, and had a company of two girls, a middle-aged woman and an additional male character. We have been told that at the time the act was reviewed, Buzzell was minus one more which made necessary the taking out of one scene.

One of these girls, who plays the ingenue role, has evidently been chosen because of her resemblance to Peggy Parker, and who is fully as charming as the former partner of Buzzell.

The story, in semi-farce manner, to suit the mannerism of Buzzell, tells of how a country boy leaves his home town to make his way in the city. The first scene shows him at the station, bidding his sweetheart farewell. He wants to give her $100 as a gift before he goes, which she refuses to take. She finally consents to take it on the condition that the money will be regarded as his investment in her "cookies." These cookies have been made in a new way by the girl, who has been trying to put them on the market. The next scene takes place in a restaurant, where Eddie does the impossible by getting the best of a "gold-digging" chorus girl, by leaving her to pay both their checks. Other scenes follow, showing how the country boy sinks lower and lower, until finally he is about to marry an old woman for her money. Here, his sweetheart, who has been in the city for a while, trying to get people to invest in her cookies, enters on the scene and learns what he is about to do. She asks him if the old woman is "one of the big things" he promised "to do" when he left her, tells him what she thinks of him and exits. Eddie regrets his actions and decides to make good—by leaving the old woman and her money.

The next scene is a year later in the office of the girl's cookie factory. Her business has been a great success. The other woman, who formerly scoffed at her, comes to her for a job, and finally Eddie comes in, also seeking a position. She insists that he is half-owner of the factory as it was his $100 which gave her her start. They make up.

Two songs are used in the act, or rather one, the number being sung by Buzzell and the girl at the opening and closing of the act. A good feature of the manner in which it has been written is that it doesn't lose its plot for a minute, and doesn't digress for any specialties that do not belong in the act.

The one fault with the act when reviewed, was lack of work, which can be remedied. With the offering running smoothly, it is bound to please. Buzzell's clowning and personality are dandy assets for the act. And then there is the new Peggy Parker, a girl by the name of Ethel Russell, who possesses a wealth of golden-hair, very pretty features, reads lines more than capably, and adds to it a personality which makes her lovable. The chorus girl and the old maid are also very well cast. The man appears to good advantage in several parts.

G. J. H.

HOWARD PRODUCING SHOW

Joseph E. Howard, well known vaudevillian and song writer, is at work on a new musical comedy, "Child Town," which he expects to open in Chicago shortly.

VAUDEVILLE

COLISEUM
(Last Half)

A good show and a good audience, with but one poor feature, which can't be blamed on this house only, for almost every theatre which we have been in lately, seems to have the same trouble. That lies with the orchestra. The musicians are good for pictures and the overture, but when it comes to playing vaudeville acts, seem to always be a few bars behind, or ahead the performer on stage. This is largely due to the fact that most of the new orchestras have been recruited from concert or jazz bands, and while they may be good musicians individually, they lack a knowledge of how to play a vaudeville show.

Doing less than ten minutes, Davis and Pelle went through a routine of gymnastic and hand-to-hand work, without taking a rest or breathing-space in between stunts, offering a series of sensational feats one right after the other. They are an exceptionally good act of their kind, and had no trouble in getting very big applause for the opening spot.

Ann Gray, in the second spot, offered one of the hardest kinds of single acts to do in vaudeville, and did very well with it. Her offering consists of a number of classical compositions, which she plays on the harp, also singing several while playing. Considering that she had no popular type of number in the act, and did not leave the stage for a second all through her offering, she is to be given all the more credit for going over as well as she did.

Eddie Buzzell is now doing a new act, with a company of three girls and a man. Peggy Parker is not with Buzzell in this offering, which is a playlet in several scenes, but there is a little blonde working opposite Buzzell, by the name of Ethel Russell, who makes a worthy successor to Miss Parker, considering the short while during which she has been working with him. Miss Russell has a fine personality, a sweet appearance, and reads her lines excellently. Buzzell's personality needs no comment, and is naturally one of the most important factors in the success of the act, which will be reviewed in detail under New Acts.

Edward Miller, with Lou Silvers at the piano, was one of the big hits of the show. Reviewed under New Acts.

J. C. Nugent got quite a few laughs with his monologue which has been reviewed innumerable times in these columns. Nugent has placed some new lines in the talk.

Ivan Bankoff is a wonderful dancer, has built a reputation for himself, is a dandy showman, but after seeing his new partner working with him twice, we think it unfair that she doesn't get any billing. For, Beth Cannon, as we learned her name was, is without a doubt, one of best partners he has had and deserves it. G. J. H.

FRANKLYN
(Last Half)

The new house is holding its own, if not doing better, than any other vaudeville theatre in the city in attendance. On Thursday night the show started about 8.45, due to the many films which they show here. They have a feature picture, which is followed by the news reel, and then Aesop's Fables, which doesn't sound like much, but which gets to be tiresome, especially if one has come for the vaudeville as well as the pictures.

Then to make it run later, the orchestra played an overture lasting several minutes, consisting of "Zampa," well-played, but a shorter selection would have been better judgment for a late show.

From being a feature in Ziegfeld's "Midnight Frolic" to opening a split week bill on the Keith-Moss time, is quite a jump, but then again Jack Hanley was only an opening act about two and a half years ago. And it also gave him an opportunity to prove that the spot doesn't mean anything to a good act, for Hanley got as many laughs with his juggling and comedy, as he would in a spot lower down on the bill.

Howard and Sadler always found a welcome in the Bronx houses, and in the new house found many who knew them. This sister team have some new published numbers, but the main part of the act, consisting of the "Wedding Bells" number, and the talk in it, is practically the same as they have been doing for years. The two sing in good harmony, but why not, after all these years, try something new and different?

McDevitt, Kelly and Quinn with their familiar "Piano-Tuner" act were a laugh from start to finish. Lucy Quinn is still absent from the act, and Ann Mayo continues to fill in capably for her.

Wylie and Hartman also found that the laughs came easy from this audience, Miss Hartman's clowning and actions in general being sure-fire, no matter what she did. Wylie is working straight more confidently now, and did well with a vocal solo, ending in falsetto.

The Four Marx Brothers were playing a full week here, with "On the Balcony." The brothers kept them laughing for more than a half hour, Hattie Darling scoring with her violin and dance, and the girls with their specialties. Arthur and Julius Marx doing most of the comedy, are funnier with every performance. G. J. H.

KEENEY'S
(Last Half)

Stewart and Mercer, a balancing and trapeze act, consisting of man and woman, got over well in the opening spot, with the combined efforts of their personalities and hard, fast work. The man, who is there with the comedy make-up and falls, does fine work on the trapeze, as well as on the carpet.

Reilly, Feeney and Reilly, male trio, have good voices and good material. The prohibition comedy is introduced, a quart bottle carried across the stage by the comedy man, who returns with a gallon jug, following that with a five-gallon demijohn. The boys demonstrate their ability to dance, doing some fancy steps which meet with approval. Their best number, however, is the laughing song, which comes as a finale to the act.

Jane Walters and Company presented a comedy playlet with pleasing effect. A story of the police force, Miss Walters playing the part of Police Captain Margaret, who is looking for the opportunity to show what women can do when men fail. She arrests the District Attorney instead of "Jimmy the Snake," causing various humorous complications with the lieutenant.

Finn and Sawyer, whose act is a take off from Mark Twain's famous novel, were the riot. A good, clean act with laughs and sentiment mixed. They were deserving of the credit shown them.

Burns and Wilson furnished a heap of comedy, as doctor and nurse. There were some old gags sprung, with a little of the raw mixture injected. The act went over big to a full house.

The feature of the performance was the act billed "From the Earth to the Moon." The story of an author in the uniform of an officer of the air fleet, who, desirous of marrying the daughter of a rich man, has to raise $10,000 in a year to become a benedict. A negro blackface supplies the comedy. The set, which was in "one,' changes, showing the moon as it is supposed to be, a weird concoction of varying colors. In the center of the set is a fountain of what seemed to be soap-suds, which was proclaimed to be the eau-de-vie of the earth. There was some special dancers, girls, of course, who do some hard work. After complications with a man called "criticism," the scene changes, and we are on earth again, the playwright, or author having finished the story which we have just described. The act received a warm hand.

In the last spot came the "Two Stars." The writer fails to see any connection between the billing and the offering, which was nothing but a sharpshooting act. The shooting was done, but it was far from sharp. The man made himself very disagreeable, in this way, we quote an Englishman, "It isn't what you say, but it's the way you say it." He does a good trick shooting a small balloon over his head, about an inch over, by firing at the trigger of a gun in a vise, but that's all. Not well received. D. S. B.

STATE
(Last Half)

The Overture received the best hand of the show; it consisted of a number of old-time songs such as "Marching Through Georgia," "The Mocking Bird," "Old Oaken Bucket," "Old Black Joe," "When You and I Were Young Maggie," "When Johnnie Comes Marching Home," "Auld Lange Syne" and others.

Betts Seals did not seem willing to work, in fact the seals, monkeys and a rooster all had a night off. The seals form the main part of the act and in the feats they did perform finally, showed evidences of careful training.

Challis and Lambert have a classy, clever act, consisting mainly of various character songs by the girl, the man playing her accompaniments on the piano the meanwhile. The girl is very reminiscent in her style and manner of singing, and particularly in the peculiar shading and intonation of her voice, of Irene Franklin. This was very noticeable in the rendition of the kid song, closing one's eyes temporarily the impression was almost uncanny; for detailed review see under New Acts.

Dunham and Williams repeated the act we recently reviewed at another theatre. They went much better here, although the turn could be considerably improved by cutting down the talk in the middle of the act as it drags in that spot.

Of the acts, Hubert Kinney, assisted by Martha Shelby and Tom Tucker, received the applause honors. We have reviewed the act before; it is attractively set, Kinney and Miss Shelby dance nimbly and well, Kinney's kicks and splits are wonderful. The act shows class and is big time. Took any number of bows to good applause and deserved it fully.

Frank Fay did essentially the same act he presented last week, but as his cold was worse, he being quite hoarse at times, sang but one number, excluding the finish. In a short speech Fay apologized for his shortcomings before, and they work with the spirit that puts acts over.

The Four Fantinos, a classy gymnastic act, well presented, closed the bill. We have reviewed the offering previous. H. W. M.

JEFFERSON
(Last Half)

The Musical Hunters, man and woman attired in colorful raiment as though riding behind the hounds, opened with a variety of musical offerings on several different instruments. They haven't too much to offer but know how to sell whatever they have.

Raymond and Lyte, in the second spot, a boy and girl, who have a small time routine of songs and dances. Their voices were not very good, and their dancing not much better. The last bit, a double wherein the boy does a Frisco impersonation and the girl wore a Spanish costume, was the best part of the act.

King and Keyes, man comic and woman stout and straight, have some hokum that could hardly be called an act. Their dialogue was dull and uninteresting, while the man's attempt at comedy fell flat, which might be expected when gags twenty years old are sprung. Toward the end of the act the man fooled around with a violin or two and the woman sang a song.

The Great Leon and company did their "fire and water" act, which was preceded by numerous disappearing and sleight-of-hand stunts. He was assisted by one or two women and two men, all in Oriental costume. The act kept moving from start to finish for which they are to be commended, at least.

Sharkey, Roth and Witt, three men, one at the piano, who sang a routine of songs that went over well, especially the solo by the pianist. The act has been reviewed in these columns in detail before.

William and Gordon Dooley supplied the comedy of their act, in which they are aided by two unbilled girls who danced, filling in the intervals between appearances of the Dooleys, one of whom does most of his work in female attire, while the other wears clothes several sizes too large for him and maintains a serious expression. The burlesque on an Apache dance was the best of their efforts. The dancing of the girls was fair, one of them doing an impersonation of a well-known American comedienne, which was not announced. They made a good appearance in their different costumes, most of them being abbreviated.

Charles Wilson, in the next to the closing spot, is another performer who ought to get some new material, at least if he expects to get anywhere with his act. Parts of his attempts to entertain seem to be an imitation of Joe Cook's act. He has not the personality to stand in front of an audience and put over a lot of hokum, which is as bad as any we've seen in some time. The Morax Sisters closed the show. M. H. S.

PROCTOR'S 23rd ST.

Gillette and Co., the "and Co." consisting of a fellow who worked several props and did a "cop" at the finish, presented an act in which trick bicycle riding predominated, Gillette doing in addition an eccentric dance. A jump from a small trampoline to the pedals, riding the bicycle on the rear wheels, won a good hand.

"Singer by Proxy" in the second spot went fair; for detailed review see under New Acts.

St. James and Co. presented an office type of sketch with the young business manager in love with the stenographer and the boss more or less of a grouch. There was the usual phone and the usual line, "has the old grouch come down yet." The sketch is didatic and full of frequent references to numbers, figures and statistics. The members of the cast didn't seem any too sure of their parts; for detailed review, see another column.

Piantodosi and Abbot, recently reviewed in these columns, went over well. The gags employed are old and the use of the first two lines of the Lord's prayer in connection with "Send us a man like Lincoln to set old Ireland free," for a popular song, seems like a sacrilege.

Faber and McGowan have a neat act with a nifty line of talk that is away from the usual run, but the finish of the act with the singing and dancing employed is weak, as neither the man nor the girl can do either, and just where the strongest punch should be, the act is the weakest; see under New Acts.

Kirby, Quinn and Anger have a small time act of singing, dancing and talk. There was a burlesque Egyptian dance, a lot of falls, a song or two, but not much of anything that would mark its entertainment value above ordinary.

An act billed as "An Artistic Treat," really Margaret Stewart, Beulah Stewart and William Downing in artistic marble poses, closed the bill.

Quite a variety of poses were well done, noticeably good being "The Slave Merchant," "Danseuse" and "At the Winning Post," the turn holding them in well and getting over nicely. H. W M.

SAM MANN TAKES ORPHEUM TOUR

Sam Mann arrived from England last week, where he had mixed a year's vacation with twenty week's work, doing "The New Leader." Mann has a new act, written by Andy Rice, called "Home Made Justice," with which he will tour the Orpheum circuit. He opens on September 25 in Memphis.

REGENT

The opening spot were the Three Fifers. A dancing act, in which Cossack dancing is featured by three excellent dancers, two boys and a girl. The boys are clad in Cossack uniforms, the girl in white skating dress. Both boys are exceedingly clever in their Russian dancing, doing their various difficult steps with surprising ease and agility. The girl does toe-dancing.

Jack La Vier does a lot of talking about his traveling circus, which turns out to be a trapeze, and causes much mirth. A good "nut" act, with plenty of meat in the "nut." He made a good impression, and received a favorable hand.

Mrs. Gene Hughes and Company held down the fourth place with their sketch. There is considerable flag-waving for the Irish-Americans during the twenty-three minutes playing time, which was applauded. As a comedy, it didn't go too well, but everyone worked hard, thus making up for the material used.

Betty Bond received a warm hand on her entrance. She is trying out a new act, which went over very well. Notwithstanding the fact that we have heard Miss Bond in better voice, she put over her material, which was clever, in her own style, taking the house. For the second encore, she rendered "Elli-Elli" in a very pleasing manner, regardless of the fact that she was not prepared to sing it. The orchestra assisted.

Anger and Packer took the legitimate hand for the performance. The girl is beautiful, and has a very fine voice, which she demonstrated, to the delight of the house. Her song stopped the show. The other partner, a man of the type known as an old roue, portrayed the burlesque Jew to perfection. They spring a lot of old wheezes and gags that, judging from the applause, pleased. Literally, they "mopped-up."

Miller, Clint and Keby, who have an act that is a distinct departure from the ordinary run of balancing feats, stood up well in the closing spot. They do shoulder stands, balancing one another on top of a man's shoulders, etc., etc. One of the feats that was deserving of especial note was a trick balance, one man serving as a foundation for the other, who, by means of his hands, holds, suspended, the third of the trio, in a hand stand. The ease with which this was done is noteworthy.

Followed the usual Pathe News, and Aesop's Fables, with Sessue Hayakawa starring in "When Lights Are Low." D. S. B

PROCTOR'S FIFTH AVE.

Anna Belle with Joe and Sherman Trennell, opened with acrobatic feats, one of the boys doing little else than clown around getting few laughs and doing a burlesque Egyptian dance at the finish that was negative in its results. The gymnastic feats were well done.

Una Clayton, with Herbert L. Griffin showed cleverness, particularly Miss Clayton in a sketch which evidently had for its basis, the story of Zangwill's "Merely Mary Ann." Miss Claytons characterization and acting were good; see under New Acts.

Burke and Durkin pleased and took a couple of bows; the woman is pretty, attractive and has a positive personality. The man's rendition of "Home Again Blues" is the best the writer has ever heard and won him a good, well deserved hand; we have reviewed the act in detail before. The gowns worn were in good taste and very effective, both the red velvet and gold, and the black velvet and spiderweb of silver, setting off a Junoesque figure to advantage.

Arthur West in "What the Critics Say" has a good novelty in a talking act which together with his personality and nonchalance of manner, a I-don't-care spirit, stood him in good stead. "Just Kill Him With Kindness" went for a hand.

The Lorner Girls, in songs and dances with changes of costume, have been reviewed before; they held the position nicely.

Joe Cook, the surefire laugh getter, presented the act which we have reviewed times innumerable and put it over well.

Cook also clowned in the last act, Alexander Brothers and Evelyn, getting as many if not more laughs than he does in his own act.

Alexander Brothers and Evelyn, in their ball bouncing novelty, were a hit, being masters of the inflated spheres and making them do a variety of stunts at will; the act has been described several times in these columns. H. W. M.

MORE CONTESTS IN MOSS HOUSES

B. S. Moss' Franklyn Theatre will inaugurate a series of weekly song-contests for local talent on Thursday evening, September 22. They will be held every Thursday evening at the theatre, under the direction of Harold Eldridge, who directs all the contests in the other Keith, Moss and Proctor houses. Eldridge also inaugurated, on Monday night, the first of a series of weekly song contests in the Boro Park Theatre. On Thursday night, September 22, the house will begin a weekly dance contest as well.

VAUDEVILLE

HARRIS AND VERLAINE

Theatre—*City.*
Style—*Singing and Dancing.*
Time—*Fifteen minutes.*
Setting—*Specials in "One" and "Three."*

The act of Harris and Verlaine gave the impression of musical comedy, at least several ideas from this style of theatrical entertainment endeavor have been incorporated in the offering.

Opening with a special drop of dark orange shade ornamented with a border of green, silver and black, the man made his appearance in a spot while seated on a Baby Grand piano which was pushed on the stage from behind the curtain to "One," the fellow singing "Roll Me Out," the meanwhile.

The girl in the act then made her appearance with an art shawl over a short costume of red and silver, ornamented with blue. She had bare legs for the most part, with the exception of short pink socks and short light pink bloomers, the feet being encased in slippers which were ornamented with a single row of rhinestones at the sole line. She sat on the piano part of the time as her partner played while she sang "Fool Me," assisted vocally, occasionally.

The number is of the musical comedy type, not bad, but seemed to lack the vaudeville punch, for although the girl tried hard and smiled, the number flopped badly, the two seeming not to know how to sell it, this being characteristic of the act throughout.

After singing a few bars of a song, the man did a recitation about a lily and a rose in a rather sing-song manner, dropping his voice at the end of each line and using an unnatural intonation. He pulled a perfectly good rose apart and scattered the petals in the footlights at the finish. This recitation is ill advised and rather effeminate for a man; a woman might be able to put it over better. In the man's hands, with his melodious baritone, the song he started, would have been much more apropos from a vaudeville standpoint.

The "La Joyeuse Reine" waltz so popular in France during the war, was played, the curtains parting to disclose, posed against a black background, standing atop of a short flight of steps, the girl in a fish-scale shawl-cloak, ornamented with brilliants, the hangings displayed being vari-colored and effective.

Removing the cloak, she was seen to be dressed in a short white, beflowered dress and ballet slippers; a dance followed in which she did considerable jumping on her toes.

A piano effort by the man was noisy and of indefinite value, and a song by him could be substituted to considerable advantage.

In a flashy costume of what appeared to be a skirt of black patent leather ornamented and edged with gold, and bodice of gold ornamented with scrolled patent leather, backless and partly frontless, bloomers of orange and black, the girl made her re-appearance with violin.

She played with little tone but did the splits and a back bend, picking up the violin which had been laid on the stage, as she did so.

For a finish a Jazz number was played, the man joining her as the two did a dance, and he holding her at the waist line as she dropped into several splits.

The act did not get over any too well but has the makings of a good turn as both have personality, the girl youth, vim, fire and willingness, the costumes and equipment being good.

At present the turn seems unsmooth, the girl not any too sure of herself, and lacking the grace of more mature experience. A good flashy turn for the better small time houses until it is smoother, which could be worked up for the better houses easily. H. W. M.

NEW ACTS AND REAPPEARANCES

JULIA KELETY

Theatre—*City.*
Style—*Singing and Talking.*
Time—*Seventeen minutes.*
Setting—*"One."*

Julia Kelety made her appearance in a gown of black and white, ornamented with black jet and what appeared to be pink tulle. A girdle of pearls was worn as were also green jade earrings and black slippers and stockings.

"Somewhere," was sung in good soprano with considerable tonal force, which, being imbued with temperamental artistry went over to a decided hand.

Some talk followed in which Miss Kelety took a couple of raps at the Shelburne Hotel and told a story about Mrs. Goldberg "weighing 400 pounds—no kidding," which together with the significant wait subsequent, was "not so good." Neither was the gag "She was so ill she had to stay in bed for five weeks with two doctors."

"True to the navy" could also be eliminated without regret, as could "the good little girls go to Heaven and the bad little girls to the Astor Hotel to see the traveling men come in."

"Just imagine" went over for a hand and "Leap For A Man When It's Leap Year," in good tempo with lots of spirit, was sold well to excellent returns, an encore being demanded.

"Roses of Picardy" was rendered melodiously and tunefully, although Miss Kelety breaks the rhythm in peculiar fashion, holding some of the notes too long.

"Madelon" was played for bows, of which Miss Kelety took quite a few.

Another encore which was taken, consisted of a short poem of the sublime to the ridiculous order; the line "What good is alimony on a rainy night," could be eliminated.

Miss Kelety, *sans* the conversation, or with better material, which with her personality she could easily put over, would do nicely for the better houses as she is considerably above the average, her splendid voice resounding with telling effect. H. W. M.

BEATRICE DOANE

Theatre—*Jefferson.*
Style—*Singing.*
Time—*Twelve minutes.*
Setting—*In "One."*

Miss Doane has all the necessary requisites for a singing act, but the one of paramount importance—namely, a voice. A purple satin drop, an easel on which sign boards announce the numbers, pretty costumes and a fair personality; but as soon as the first bar of music is sung she loses out with the audience, that doubtless expected to hear a better voice.

The first song was "Sunrise and You," which Miss Doane sang, clad in a pale blue dress, and hat to match. Her second number was the cigarette song from "Carmen," which she sang in French, wearing a Spanish costume, holding a cigarette in her hand. The next bit was a mother song done in an old fashioned crinoline costume, and she closed with a medley of "popular favorites," which are noted for being in John McCormack's repertoire. "Just a Little Love a Little Kiss," and "I Hear You Calling Me," were some of them.

In its higher ranges Miss Doane's voice is passable, but in the middle and lower range it is of a quality that is far from pleasing. A cold or some temporary affliction may have caused it.

M. H. S.

LEONARD AND SMYTHE

Theatre—*City.*
Style—*Talking and Singing.*
Time—*Thirteen minutes.*
Setting—*Special in "One" and "One and a Half."*

The drop represented the entrance to the Follies Roof Garden and Leonard and Smythe enter and in conversation denote the fact that they have just come from a performance.

One plays straight, the other an old roue, the latter characterization, together with the make-up being the best thing in an otherwise too wise act, spoiling a perfectly good idea with a lot of hokum material and poor attempts at comedy.

An example of the inanity of the conversation is "women use so much paint there's hardly enough left to paint the houses with," and examples of the suggestiveness of the dialogue, noticeable throughout the act, are, "Turn over a new leaf—Adam turned over a new leaf and look at the trouble he had," and a song entitled "Kindness," the old man singing a parodied version to the straight previously rendered, in which the following lines were heard: "She takes you to her home and she leaves you in distress, and all you get from her for your act is just kind-ness."

Another bit of conversation for the youthful and growing maiden to ponder over is "A man as old as you should keep away from the women," to which the old roue replies, "I may be old but they can depend on me."

A double number brought to a close an act that throughout had for its main topics the discussion of short skirts, legs, and subjects generally associated with the boudoir atmosphere of those bonded by wedlock. H. W. M.

ADAMS AND ROBINSON

Theatre—*City.*
Style—*Singing and dancing.*
Time—*Ten minutes.*
Setting—*In "one."*

Adams and Robinson are two colored fellows who have a typical number two act of the singing variety with better voices than the average however.

For the vocal efforts published numbers are used and delivered with pleasant voices went over for hands.

Noticeably artistic was the rendition of Dvorak's Humoresque on the piano being played partly in a minor key and with some splendid unscored harmony that showed the pianist to be a thorough musician. Approaching the finale, however, the race characteristics asserted themselves and the piece was spoiled by playing the finish in ragtime which, after the atmosphere created by the good playing, failed to send the number over to a hand.

There was a neat tap dance done for a finish, and the two made a good appearance in Tuxedos. H. W. M.

GYPSY TRIO

Theatre—*Audubon.*
Style—*Dancing.*
Time—*Fourteen minutes.*
Setting—*Full stage (special).*

A snappy dance routine, offered by two men and a girl, with plenty of speed and lots of talent. The dances are routined in duo, trio and solo numbers, all being done well. The girl does a toe solo well, while the men feature Russian eccentric work. The numbers are effectively arranged, with the closing dance being of the most sensational type, which practically stopped the show here when reviewed. G. J. H.

THE FOUR FLUSHERS

Theatre—*Proctor's 23rd St.*
Style—*Revue.*
Time—*Twenty-five minutes.*
Setting—*Special in "three."*

The Four Flushers should certainly not be referred to with the accent on the "Four" even though this refers to the parts four of them play, for by the act presented, they proved themselves to be anything but four-flushers.

What a welcome relief to see a clean, classy, well-staged, refreshingly played bright miniature musical comedy presented by William Wayne, Frank Roberts, Ruth Williamson and Maude Drury!

The set was very effective showing a cabin on an island near Havana with the ocean, a beach hotel and light house in the distance, various effects from time to time lending color and enchantment to the be-palmed tropical atmosphere.

The two male characters, Billy and Charlie have come to the island by way of settling a bet, Billy betting Charlie $5,000 that he cannot refrain from making love to a girl for thirty days.

The boys decide to fish from the north and south ends of the island, respectively.

Subsequent to their exit two girls entered, one a blonde, Florence, and the other a brunette, Fifi, and those who do not think that France produces any pretty and *chic* girls should go to the theatre and look this one over. The blonde girl Florence also is good looking, well dressed and charming. The girls decided to go in bathing, Fifi leaving and Florence rendering a number entitled, "Island of Paradise and Dreams."

Fifi returned in a bathing suit of cerise and black, an audible buzz of comment being heard through the house. The girls exit and the boys return, see the table set, find women's wearing apparel. Billy remarking that he sees where Charlie loses that ten thousand dollars—it jumped five since the opening of the act. Fifi meets Billy who makes love to her and Florence who also looked stunning in a bathing costume of white, meets Charlie, similar business being indulged in.

Numbers were sung double, in trios and dances light, airy and graceful were executed cleverly. "Hide Away With You" and "I May Be Small But I Have Big Ideas" were hits.

Near the finish the *Pelican* saluted, smoke was seen coming from the smoke stack, a wireless was seen in operation, various light effects, such as the sunset and later the stars, the moving waves and other boat effects helped to put the offering over with a bang.

All were perfectly typed for the parts and played them well—the brunette male getting the blonde and the blonde male the cute little brunette at the finish.

H. W. M.

JONES AND HUDSON

Theatre—*Audubon.*
Style—*Talking and singing.*
Time—*Fourteen minutes.*
Setting—*In "one."*

A likeable young couple with appearance and personality which should eventually land them in the better houses. The girl is an exceptionally pretty blonde, and in addition to her looks and personality, reads lines nicely and sings pleasingly. The team open with a song, and do a routine of talk, using a bench. The talk has a few places, not many, where it can be bolstered up but it is for the most part, bright and snappy material, delivered effectively by the man and the girl. They use one more song at the close of the act. G. J. H.

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UNPROFESSIONALISM

Noticeably apparent of late at various vaudeville theatres around New York, has been the habit of certain performers to hold whispered intimacies with not only the leaders of the orchestra, but those standing in the wings.

Not only is this impolite to those who have paid admission to witness a show and who should receive all the attention of those paid to entertain them, but reacts to the disadvantage of those who indulge in the pernicious habit.

Just what entertainment value is to be derived from a *sotto voce* conversation which can not be heard by the audience, or just why the actor who thinks his remarks are funny and laughs at them himself, imagines the audience is being entertained, is a difficult matter to understand.

At a new York theatre last week, a vaudeville headliner and musical comedy star, was so amused at his own attempts at kidding, that he could scarcely give expression to his lines when he did try to say them, with the consequent result that he left the stage at the conclusion of the act with barely a ripple of applause, those present having resented the fact that he was not attending to the business at hand, that of doing his act.

The first impression on an audience counts a lot, and if instead of addressing them directly either in spoken word or song, the vaudevillian enters into some desultory conversation with the leader that the audience is "not in on," he loses the effect of what should be his first "punch."

Subsequent attempts in this direction destroy the atmosphere and disillusionize the spectators.

Even when the conversation may be heard, the audience is not interested in certain articles of consumption the actor has had to eat, the private life of the leader, or whether the two, previous to the show, have been indulging in a game of "Put and Take."

If many of the actors who cannot account for their failure to make a hit otherwise, would take this matter under consideration, instead of blaming their non-success on the limitations of the playing ability of the orchestra and a variety of other excuses, they would probably be surprised at the results.

When you are out upon the stage to do your act, do it! Remember that an actor is a public servant and that to those who pay for your maintenance, the first thought and the greatest courtesy is always due.

CLAIMS THE CHAIR TRICK

Editor NEW YORK CLIPPER:
Dear Sir:—

It was a surprise and not a little resentment that I read your criticism of our act (Paul & Walter Lavarre) in this week's issue of your paper.

You quite evidently have not been with us long. Had you been when Franklin and Charles first, I say first advisedly, showed their act in New York, you no doubt would have immediately recognized the chair trick that they used in their act as an absolute copy of the same chair trick used by me in my act, then known as Azard Trio, later Azard Bros., now Paul and Walter La Varre.

I have the honor to introduce myself to you for your future reference, Mr. H. W. M. meet Mr. Paul La Varre, otherwise known as Paul Azard. I also wish to emphatically inform you that I myself originated my chair trick fifteen (15) years ago, with which you discredit me in favor of Franklin & Charles. I also have the pleasure of informing you that Mr. Charles was a member of Paul Azard Trio for a short time. I having put him in show business, which I am sure he will acknowledge. My only feeling is one of resentment at being accused of stealing my own original trick, and the desire to put you right in the matter.

Would thank you if you would correct the mistake as prominently as you made it.

Very truly yours,
Paul La Varre,
By Paul Azard.

Answers to Queries

E. W. Brooklyn—De Wolf Hopper has appeared at the New York Hippodrome.—The cast of "Seven Days' Leave" at the Park Theatre, New York, included Frank E. Jamison, Miriam Collins, Alice Belmore, Edwin Taylor, H. Cooper Cliffe, Galwey Herbert, Percy Ames, Elizabeth Risdon, Frederick Perry, Evelyn Varden, Edwin Forsberg, Wm. J. Kelly, Warren Hill, and J. Fred. Holloway.

Turf—Isaac Murphy, colored jockey, rode Dwyer's Hanover in many races. Tod Sloan rode three seconds, on May 22—Petrel, Great Bend, and Lake Shore.

Comic—Joe Flynn wrote "Down Went McGinty" and "The Night Maloney Landed in New York."

L. I.—Wm. Hoey of Evans and Hoey died June 29, 1897, at New York City.

S. O.—McKee Rankin and Nance O'Neill were with the Murray Hill Theatre Stock Co. in New York.

Jap—Mae Lowery made her first appearance in New York at the Imperial Music Hall. She was also with "The Bohemians" and with "The Greezer" Co.

S. F.—John Morrisey was associated with Tom Grenier in Chicago, and managed The Grotto before becoming director of Walter's Orpheum Circuit.

Sol.—"The Sweet Girl" with May Vokes, Frank Doane, Gertrude Hoffman, Lionel Lawrence and Edgar Atchison Ely was produced at Cherry Blossom Grove, New York.

Magic—Lillian Lewis and Lawrence Marston wrote "The Widow Goldstein," which was produced at the 14th Street Theatre, New York. Chas. J. Carter introduced some sleight of hand tricks during the play.

Sarge—Odell Williams appeared in "The Alderman," May 24, 1897, at the Fourteenth Street Theatre, New York.

Folly—"The Whirl of the Town" was a Casino Review. The cast included Madge Lessing, Louis Harrison, Dan Daly, John Slavin, Harry MacDonough, Dave Warfield, Lee Harrison, Paula Edwardes, and Claudia Carlstedt.

Com—Harry Bulger, John Hyams, and Joseph Cawthorne appeared together with "The Sleeping Beauty and the Beast" Co.

W. F.—John Stromberg was the leader at Weber and Fields Music Hall. He died at Freeport, L. I., July 5, 1902.

S. P.—John J. Murdock offered $3,000 for an act for the week of August 3, 1902, at the Masonic Temple Theatre, Chicago. The Four Cohans secured the engagement.

H. C. B.—J. Herbert Mack played "first cornet" in the Greenlawn Band.

O. M.—Chas. Dickson played the title role in "Quincy Adams Sawyer" at the Academy of Music, New York.

R. A.—Grace George played Juliette in "The Turtle" at the Manhattan Theatre, New York.

O. P.—Raymond Hitchcock was "King Dodo" in the comic opera of that name. Cheridah Simpson played "Piola," and Gertrude Quinlan was cast as "Annette."

Star—Mary Mannering and Kyrle Bellew were the joint stars in "The Lady of Lyons" at the Garrick Theatre, New York. Maclyn Arbuckle, Edwin Arden, Edward Abeles and W. H. Thompson were members of the company.

M. L.—The "Three-Man Bridge" was first shown in this country by The Erettos at Hurtig and Seamon's Music Hall.

F. M.—"Phroso" was exhibited at Paradise Gardens, New York.

J. A.—Thos. Seabrooke appeared in "A Chinese Honeymoon" at the Casino, New York. Adele Ritchie, Edwin Stevens, Wm. Pruette, Nella Webb, Amelia Stone, Annie Yeamans and Katie Barry were among the cast.

L. P.—Guy Bates Post was cast as Philip Loring in "The Bird in the Cage," a play by Clyde Fitch, at the Bijou, New York. Arnold Daly and Sandol Milliken were in the cast.

A. H.—"When All the World Was Young" was the title of Aubrey Boucicault's adaptation of "Alt Heidelberg." It was produced at the Princess Theatre, New York, with Mr. Boucicault as Prince Karl, Theodore Roberts as Lutz and Minnie Dupree as Katie.

Sunday—Edward E. Rice gave vaudeville "pops" on Sunday at the West End Theatre, New York.

Stone—"Her Lord and Master" was produced by Herbert Kelcey and Effie Shannon at the Manhattan Theatre, New York.

TWENTY-FIVE YEARS AGO

Robert Downing and Eugenie Blair produced "In Search of Happiness" at Rapley's National, Washington.

Maggie Cline starred in "On Broadway."

Victory Bateman and Howard Kyle played the leads at Morosco's Grand Opera House, San Francisco.

"The Geisha" was produced at Daly's Theatre, New York. The cast included Edwin Stevens, Neal McKay, Dorothy Morton.

Francis Wilson produced "Half A King" at the Knickerbocker Theatre, New York.

James Lewis died at Troy, N. Y.

"Sweet Rosie O'Grady" was published by Jos. W. Stern & Co.

Otis Skinner played "Merchant of Venice" and "Hamlet."

Cleveland Minstrels included Joe M. Norcross, C. F. Stone, Fulton Brothers, Hi Tone Ward, Billy DeRue, Howley and Doyle, Charley Earnest, E. M. Hall, C. T. Vaughan, P. A. Kearney and P. H. O'Brien.

Rialto Rattles

ONE ON HIM

Said a scribe to an efficient young private secretary to the head of a motion picture concern, "I think Back Pay is being forced."

"It usually is," blithely responded she!

IS'NT IT A FACT THAT

A bad grape-fruit generally results in "pithy" comment?

A doctor's graft is a "skin game?"

A plumbers' job is a "pipe?"

A mason is always "laying down?"

A shoemaker just keeps "pegging away?"

A fireman at work is "all wet?"

And despite the bills, a carpenter is generally working

"On the Square?"

UNDOUBTEDLY

The greatest philanthropists in the world are motion picture operators!

They are always doing one good turn after another.

ENGLISH AS SHE IS SPOKE

We deuced it and died.

Gettin' a yard and a quarter for the first half.

We close in the olio.

Nothing vacant.

The first number's a knockout.

Strike me pink.

Front cloth.

Black Out.

White lines.

Died the death of a dog.

They gave us a blanket for thirty weeks.

NOW

That he is to invade vaudeville, we are sure Babe Ruth will not make a sacrifice hit, but nevertheless the only home run will be after his inning is over.

LOOKING FOR

Mountford at an N. V. A. dinner would bring the same results as paging S. J. Kaufman at the Friars.

WE NOTE

That Sarah Bernhardt is coming back to America for another season of "Farewells."

NOW THAT

They've started to turn the Cooper-Hewitts on some of the motion picture stars, how about reversing the direction of the rays?

WHAT BECOMES OF

All the old make-up boxes?

The old cold cream cans?

The discarded rabbit's feet?

Chorus girls' costumes?

Last year's bathing suits?

Yesterday?

ISN'T IT ODD

That some are never satisfied with Nature?

They have their hair bleached, their skin hennaed, their cheeks dimpled, their face enameled, their eyes bella donnaed, their lips rouged, their waists constricted, their feet tilted, and their legs straightened?

What next?

ADVANCE INFORMATION

Christmas is coming!

DELAYED INFORMATION

Summer has went!

INSIDE INFORMATION

Fall is here!

NOT MANY NOWADAYS

Can tell the difference between "pickled" and preserved."

LONDON PARIS **FOREIGN NEWS** SYDNEY MELBOURNE

BIG UNION CONSOLIDATION OF THEATRICAL EMPLOYEES PLANNED

Actors, Variety Performers, Musicians and Stage Hands Unions Meet and Consider Advisability to Act as One Organization—Actors' Unions Protest It

LONDON, Sept. 17.—A movement has been set on foot to consolidate all the unions engaged in the theatrical industry into one general organization. The Actors' Association, the Variety Artistes' Federation, the National Association of Theatrical Employees and the Musicians' Union already have formed what is known as the Quadruple Alliance, but up to now this has only been used for consultive purposes. It is now proposed that all four organizations shall act as one in all matters.

At the Trades Union Congress held last week in Cardiff three resolutions effecting the entertainment industry's unions were given prominent position in the discussions. These resolutions asked that the Trades Union Congress support the efforts of the theatrical unions in unionizing the industry, and in particular asked support of the movement to have all theatrical managements licensed tax by having a law to that effect passed in the House of Commons.

The resolutions covering these points were as follows:

"That this Congress strongly approves and recommends all affiliated unions to support the efforts of the Actors' Association to introduce legislation for the licensing of all persons who, for the purpose of private gain, employ any person in any theatre, music hall, concert hall, circus, or other place of public amusement or to take part as an actor or performer in the preparation of a film for the purpose of a cinematograph.

"That this Congress strongly approves and recommends all affiliated unions to support the efforts of the Actors' Association, the Variety Artistes' Federation, the Musicians' Union, and the National Association of Theatrical Employees, to unionize every place of amusement in the United Kingdom.

"That this Congress strongly recommends all affiliated unions and Trade-Union and Labor representatives on local Borough, Urban, or District Councils to give to the Actors' Association their fullest possible support in opposing the licenses of resident managers of any theatres who engage companies who pay to their artistes terms less than the standard union terms agreed to by the Association of Touring Managers, the Theatrical Managers' Association, and the Actors' Association."

The Musicians' Union also presented a resolution protesting against the competition of the Army, Navy and Air Force bandmen, and also against the opening of places of amusement on Sundays. This resolution read as follows:

"That this Congress emphatically protests against the continued policy of allowing Army, Navy and Air Force bandsmen to compete collectively and or individually with civilian musicians, and that this protest be sent to the Secretary of State for War and the Admiralty.

"That this Congress protests against Sunday opening of places of amusement for profit or gain or under conditions which tend to impose a seven-day working week on the employees."

In the presentation of all these resolutions for action by the representatives to the Trades Unions Congress the four theatrical unions are making a joint effort.

The movement seeking the permanent federation of the four unions is meeting with a great deal of opposition from the members of the two actors' unions, most of whom do not favor consolidation with the "mechanical" branches of the amusement world.

FILM FOR LEGIT HOUSE

LONDON, Sept. 19.—It is expected that, in the early part of 1922 the Royal, Hanley, the only legitimate house in the Potteries, will be turned into a motion picture house. The reason, according to Charles Bulmer, is that, while the Potteries called for a good theatre with good attractions, they did not patronize the theatre when they got it. The result last week was an approximate loss of about $2,000, the show having broken even the opening week. Bulmer states that he is running the house on a business basis, and is not growling at the result.

NEW OPERA PRESENTED

MANCHESTER, Eng., Sept. 17.—A new English opera, by Colin McLeod Campbell, was presented here this week by the Carl Rose Opera Company, with the name of "Thais and Talmaae." It was given here as a curtain-raiser, and its reception seems to be an indication of success when it will be presented in London.

The story briefly tells of how a girl and priest fall in love with each other, the priest with the girl's sensual charms. She, to save him, kills him, and then herself. The music is intensely dramatic throughout.

CARR LYNN FOR THE U. S.

LONDON, Sept. 19.—Carr Lynn, touring the Moss Circuit at the New Cross this week, is to sail for America the last of this year, to tour the Keith time, opening at the 81st Street Theatre about the second week in January.

MERCEDES GETS 40 WEEKS

LONDON, Sept. 19.—The American vaudevillian, Mercedes, who was booked for two weeks here, has just received a forty week contract, through the efforts of his manager, Gus Bauer, over the Moss Empires. Mercedes had a very successful opening at the Empire, Birmingham, last week. The new contract specifies two weeks at the Victoria Palace, the first on October 17, and following, various dates with independent theatres.

LONDON TO SEE "MUTT AND JEFF"

LONDON, Sept. 19.—Bud Fisher's famous play, "Mutt and Jeff" will open its initial performance in London this week. The play is famous in America, and its opening here is watched with great interest. This is the first time that a play of this sort has been attempted in London.

VALET'S GIRL TO DANCE

LONDON, Sept. 17.—Elaine Howlett, thirteen-year-old daughter of the King's Valet, and goddaughter of the King and Queen, will dance on the stage for her career. She will open this season under the direction of a prominent London manager.

"QUALITY STREET" REVIVED

LONDON, Sept. 17.—Barrie's "Quality Street" will open at the Haymarket Theatre this week, with Fay Compton and Leon Quatermaine in the leading roles. The revival is exciting much interest.

PICTURE ACTRESS IN SUIT

PARIS, Sept. 16.—Muriel Spring, a motion picture actress, under contract to Famous-Players, got into a jam here this week with the bailiffs, who seized an ermine mantle and robes belonging to her. The bailiffs were acting for Paul Poiret, who claims that Miss Spring ordered him to make a robe for her, and that a few hours after, cancelled the order. Poiret alleges that in the meantime the cloth had been cut in accordance with Miss Spring's signed order, and insists that she pay him 12,000 francs.

Miss Spring has announced her intention to bring counter-suit against Poiret, for 20,000 francs for seizure of her clothing, saying that the order placed with Poiret had been signed without her fully understanding what it meant.

QUEENS TO OPEN ON OCTOBER 6

LONDON, Sept. 19.—Sir Alfred Butt and J. E. Vedrenne will open the Queen's Theatre, a West End house, on October 6th, with a straight play policy. The first will be an adaptation from the French play "La Souris D'Hotel," a comedy. Sir Alfred is to be manager of the theatre, while Vedrenne will look after the artists as well as the plays. Oscar Barrett, associated for many years with Sir Alfred, will act as general manager for both parties.

ADAMS IN RE-APPEARANCE

LONDON, Sept. 19.—The American comedian, Nicholas Adams, who last appeared in this country in the double act known as Adams and Yorke, in the revue at the London Hippodrome in 1914, made his reappearance Monday as a single turn at the Olympia Theatre, Liverpool. He is billed as the "Hebrew Park Orator."

"SCRAP-BOOK" IS NEW REVUE

LONDON, Sept. 19.—The "Scrap Book" is the title of the new Wylie-Tate revue which will open at the Hippodrome, Liverpool, tonight. The book was written by Ronald Jeans, R. P. Weston and Bert Lee. The cast includes Daisy Dormer, Harry Angers, Bert Escott and Paul England. The piece was staged by Gus Sohlke.

SHAKESPEARE LEAGUE TO MEET

LONDON, Sept. 19.—The London Shakespeare League will hold its annual open meeting at the County Hall, Spring Gardens, Sept. 23rd. The speakers will include Ben Greet, the Reverends S. D. Hadlam, and Scott Lidgett, while Paget Bowman, Douglas Ainslie, and William Poel will recite.

HETTY KING SAILING

LONDON, Sept. 19.—Hetty King is fulfilling her last engagement here before leaving for America. She is scheduled to play the Chiswick Empire. Miss King has been booked by the Shuberts for a twenty week tour. She will sail on the *Baltic*.

CLARK & HAMILTON SAILING

LONDON, Sept. 19.—Clark and Hamilton, who were last seen here about eight years ago, have re-appeared for a short time, to repeat their earlier successes. They are due to sail for the States this week, to open an extensive route on the Shubert Circuit.

"DRUMS OF OUDE" REVIVED

LONDON, Sept. 19.—A revival of the dramatic sketch, "The Drums of Oude," will be held at the Empire, Middlesbrough, under the direction of Norris and Clayton. The piece was presented for the first time several years ago in the West End.

"TIMOTHY" FOR CYRIL MAUDE

LONDON, Sept. 19.—Cyril Maude will appear in David Belasco's new play "Timothy," at the Shaftesbury Theatre, presented by Grossmith and Malone, after the present run of Robert Courtneidge's play, "Out to Win," ends.

GRANVILLE STRIKE STILL ON

LONDON, Sept. 19.—There is no change in the situation at The Granville, Waltham Green, the members of the staff who went on strike being still out. The theatre management asserts that they are getting along all right with their present staff, while Mr. Hugh Roberts, the district secretary of the N. A. F., states that the dispute is progressing favorably for the strikers, who are effectively picketing the theatre and causing a marked difference in the attendance at that house. Hand bills dealing with the cause of the strike are also being distributed in the neighborhood of the theatre.

ISADORA DUNCAN RETURNING

PARIS, Sept. 19.—Miss Isadora Duncan, who revived the Greek style of dancing, was invited, a few months gone, to Russia, where, it was said, every facility to operate a huge dancing school would be given her. Since then there have been rumors of disappointment and of her alleged disgust with the Communist regime. She shows no desire to return to France, stating that she is "through with Europe, where art is crushed by commercialism."

PLAYWRIGHTS RE-OPENING

LONDON, Sept. 19.—The directors of the Playwright's Theatre, Irene Hentschel and Monica Ewer, will open their next season the last week of this month, producing an oriental fantasy titled "The Bluebeards Touch," by Alma Faulkner, and Oswald Curtis. Iris Hoey will play the feminine lead.

"BELIEF" FOR VAUDEVILLE

LONDON, Sept. 19.—Verita Vivien will play the feminine lead in Darewski's presentation of a playlet entitled "Belief," written by Ronald Jeans and Boyle Lawrence, which will be shown at the leading vaudeville houses. Adrian Samoiloff, the Russian modernist, will do the scenery construction.

RUBY MORTON SCORES

LONDON, Sept. 19.—Ruby Norton, noted for her vitality and versatility, markedly American, will make her first appearance in London at the Finsbury Park Empire this week. Her work is very attractive, and she is ably assisted by her very competent pianist, Clarence Senna.

MARIE LLOYD IS ILL

LONDON, Sept. 19.—Marie Lloyd was suddenly taken ill, after having finished her engagement at the Brighton last week. She left London on Tuesday for Bournemouth to take a complete rest, and, as a result of this illness, will be unable to resume her work for an indefinite period.

"MY NIECES" AT THE QUEEN

LONDON, Sept. 17.—"My Nieces," the title of the musical version of Sir Arthur Pinero's "The School Mistress," was produced at the Queen's Theatre. The book and lyric were written by Percy Greenbank, and music by Howard Carr.

TEX M'LEOD OPENS

LONDON, Sept. 19.—Tex McLeod, the American, opening in "The League of Notions" last week, has been given a run of the play contract by C. B. Cochran.

VAN & SCHENCK COMING OVER

LONDON, Sept. 19.—Van and Schenck, popular American team, who are now one of the features in Ziegfeld's Follies, playing at the Globe Theatre, New York, will be seen in a production here next season, if arrangements now being made by them with Robert de Courville through William Morris are satisfactory.

It is understood that the American artists, should the negotiations be carried out, will be starred in a musical production at the Gayety Theatre, London, opening early next summer.

Roy Kossar, in a new single, is playing through the south.

Alice Brady is on tour with "Forever After," again this season.

Peggy Randell has been placed by Harry Walker with Demarest and Doll.

Muriel Gunset has been placed by **Harry Walker** with **Little Caruso.**

The Parker Trio will open their tour of the Sun Time about October 17th.

Marie Donia opened at Healy's Boston, last week; booked by **Harry Walker.**

Thomas Fadden has been placed with "Old Home Town" by **Leslie Morosco.**

Selbit, the European illusionist, arrived in New York from England last week.

Iona Robertson, playwright, is disposing of several sketches through **Joe Hart.**

Donna Montran is playing Keeny's Bay Ridge and the Alhambra, Brooklyn, this week.

Al Tint, the yodeling minstrel, is now with **Gus Hill's** Honey Boy Evans Minstrels.

William A. Burnell has been engaged as heavy man for the new act of **Edward Farrell's.**

Charles Pollard broke in his new act "On the Moon" at Keeney's in Brooklyn last week.

George Cukor is to be the stage manager for **Doris Keane** during her tour in "Romance."

Alice Leffler is now singing with the Walter Windsor Revue at the Mayflower Restaurant.

The Bradley Martin Company has been routed for a long term contract over the Loew time.

Addie, Healy and **Gylden** are rehearsing a new act which will be seen in New York shortly.

Howard Lewis has been routed over the Proctor time; he is having some new material written.

Frankie Bailey, famous Weber and Field's chorus girl, has gone to the Coast to do pictures.

Lucille Gray, soubrette, opens this week at Kiernan's Hotel, Baltimore; placed by **Harry Walker.**

Alma Wall has replaced **Grace Kaber** in the southern company of **A. H. Woods'** "Ladies' Night."

Xela, the dancer, opened at the Picadilly, Brooklyn, last week; direction of **Walter Windsor.**

Marie Salisbury is singing at the Blackstone, Atlantic City, direction of **Walter Windsor.**

Vera Hellaire has replaced **Julia Kelety** with "Two Little Girls in Blue;" placed by **Leslie Morosco.**

Margaret Barton has been booked by **Lillian Bradley** with **Lew Price** and the American Beauties.

Ralph Le Free and Al. Hardy are at present rehearsing their new act which will be seen shortly.

Bernyce Childs is putting on a three people act, titled "The Voice," a comedy-drama, for vaudeville.

The California Boys, opened atop the Strand, Far Rockaway, last week; direction of **Walter Windsor**

Clarke Silvernail will play leads opposite **Mary Nash** in "Thy Name is Woman," the coming season.

ABOUT YOU! AND YOU!! AND YOU!!!

Arthur Carewe is playing leads opposite **Louis Mann** in "Up in the Mountains"; direction of **Leslie Morosco.**

Bradbury and **Hamilton** have been booked with **Marion Saki** and will open on the Keith time next week.

Collins and **Adams** are having a new act written by **Sam Ward** and open on the Loew time September 26.

Helen Wright has been booked by the Walker Theatrical Exchange and opens at Healy's, Boston, this week.

Layman and **Kling** were booked by **Leslie Morosco** for the **Fanchon** and **Marco** parts in the revue "Sunkist."

Eugenia Kern and **Helen Martin** have been placed by **Harry Walker** with **Nat Nazarro, Jr.,** by **Harry Walker.**

Sheri Tanning of the Walker Theatrical Exchange, left for a few days' trip to Boston on business for the firm.

Gertrude Hoffman is rehearsing a big dancing act with twelve people which opens in Washington this week.

Margie Wellman opened her season in vaudeville last week at the Alhambra, Brooklyn. She is doing a single.

Wilbur Sweatman and Co., the jazz boys, have a whole new act which they will show shortly in these regions.

Sylvia Smythe is rehearsing a new act for vaudeville production and will be seen in New York in a couple of weeks.

Phila Davis has been routed over the Loew time; he played Boston last week and is playing New York this week.

Eddie McKenna will open with the Nicoli Sisters on September 22nd on the Loew time; placed by **Harry Walker.**

Edith Gresham has replaced **Clara Moore** as the lead in **Henry W. Savage's** "Shavings"; booked by **Leslie Morosco.**

Kate Condon has just returned from abroad and will open a comic opera school at No. 43 W. 86th Street, on October 1.

Martha Lorber left the cast of "Tangerine" and is now premier in the ballet of "Mecca," which opened recently in Boston.

Edwin Weber has left the Cameron Sisters to become musical director for Karyl Norman, the Creole Fashion Plate.

Max Burkhart is soon to do a new act entitled "The Masque Raiders," with Kathryn May; direction of **Paul Durand.**

Eddie Matthews, eccentric dancer, opens in **Ike Bloom's** Midnite Frolic in Chicago, September 26; direction of **Walter Windsor.**

Al Ulis, formerly **Ulis** and **White,** is rehearsing a new double with another partner; will open around New York soon.

Weslyn and **Dyson** have written a new act for **Chester-Pollard Brothers** in which they opened at an out of town house last week.

Mitti and **Dillio,** the French dancer and danseuse, have left the "Ziegfeld Follies." It is believed that they will return to Paris.

"The Four Ushers" have been signed by **Tom Rooney** with **Jimmy Duffy's** "Horrors of 1921," playing Keith's Boston this week.

Rhoda Nichols will be seen in a new act by **Joe Young** and **Sam Ward** on the Keith time shortly; direction of **Jack Curtis.**

Bessie Bacon, daughter of **Frank Bacon,** will play the leading role in "Lightnin'" in London when that play is produced there.

Frank Mullane has returned to New York after an all summer vacation and will open in his act on the Keith circuit next week.

Eva Hilda Leissner, who has been associated with **Lillian Bradley** for some time, is no longer connected with the booking exchange.

Herman Ulis, formerly the **Ulis** Brothers, is breaking in a new act out of town this week; the team will be known as **Ulis** and **Clark.**

William A. Brady, producer, was at the opening of "Thy Name Is Woman," starring Mary Nash, at the Shubert-Teck Theatre, Buffalo.

The Dawson Sisters are rehearsing a new act with a pianist and will open shortly around New York; direction of **Charlie Bierbauer.**

Warren Stewart is playing the straight man in "Playmates," which will open at the Myrtle Avenue Theatre this week, prior to a Loew tour.

C. B. Newcombe has been added to the supporting cast of **Ethel Barrymore** in "Declasse," having joined in Rochester where the show opened.

Maude Beaudry, Bee Nash, Nellie Curzon and **Jean Wiltrout** are playing with **Jimmy Duffy** in Boston and will play a route over the Keith time.

Alice Weaver and **Covez Lee** have been placed with the Ernestine Meyers' Revue by **Harry Walker** and open on the Shubert time September 26th.

Lucas and **Inez,** this week playing at the Hippodrome, Terre Haute, Ind., have been booked for sixty-two weeks over the Orpheum and Keith circuits.

Richard B. Tant, formerly of Augusta, Ga., is the new resident manager of the Shubert-Colonial in Cleveland. **Tant** has just joined the Shubert forces

Stantley Rogers, who played the vamp in the "Sailor's Revue," will appear in an act of his own shortly on the Keith time, entitled "At the Soda Fountain."

Griff, the English comedian, who arrived here on the Empress of India, Sept. 4th, from Southampton, will begin operations in vaudeville this week.

Amelia Allen in her eccentric oriental novelty dance made a sensational hit in Philadelphia in "Love Dreams"; the show comes into New York in three weeks.

Jack T. Doyle has replaced **Edward Fielding** in the part of Jerry the Gent, in "Cornered," which is now playing in Philadelphia; **Leslie Morosco** booked **Doyle.**

Leona Raycroft, playing with the vaudeville act, "Buzzin' Around," is expected to join her husband here this week. The couple will take out their own act shortly.

Marty Forkins, vaudeville booking agent and husband of **Rae Samuels,** the vaudeville headliner, is visiting his mother, who is critically ill, at Elgin, Ill.

Harris and **Santley** have been routed over the Shubert time, opening in Washington, September 26th and playing the Winter Garden, New York, the following week.

Rube Demarest, of **Demarest** and **Dahl,** is breaking in a new girl in the act which he formerly did with his wife, **Miss Dahl,** who is recuperating from a recent operation.

Marvel, the dancer is to appear in an act with **Marion Wilkins** entitled "Le Rose Rouge," which is presented by **Jack Wilson; Ad Newburger** is the musical director.

Edward Waldmann, who has just returned from an extensive Chautauqua tour, will put on some special matinees of "Hamlet" at a Broadway Theatre, the first part of October.

Irene and **June Melva** are celebrating the arrival of their parents, brother and sisters, who came from Chicago last week to New York where they have come to live permanently.

William Naughton and **Cecil Spooner** have succeeded **John Lorenz** and **Mildred Florence** as leading man and woman with the Blaney Players at the Prospect Theatre in the Bronx.

Margie Hartoin, the ten year old danseuse, was featured in a benefit given at Huntington, L. I., on Sept. 15th and 16th, for the entertainment of **Madge** Evans, who is ill.

Arthur Shields is appearing with **Rose Coghlan** in "The Panic," and also holds the position of stage manager; Miss Coghlan is appearing at the **Prospect,** Brooklyn, this week.

Maurice Holland and **Tom Powers** scored heavily as the two juvenile leads in "Love Dreams," which is playing in Philadelphia; the show comes into New York in two weeks.

Billy Madden and his Crescent City Band will sail for England about **Oct. 1.** They are scheduled to appear at one of London's cafes, under the direction of **Booker** and **Mitchell.**

Harry Goodwin, formerly with the Avon Comedy Four, and **Henry Berman,** formerly with **Dody** and **Berman,** will be seen shortly in a new act entitled "Hired and Fired," by **Daby Aranson.**

Virginia Burt, the vocalist, has been booked by **Lillian Bradley** for the Manhattan Opera House, New York; she will sing in connection with the motion pictures of "The Three Musketeers."

Helen Freeman has returned from the Maine woods, where she has been completing her new play, "The Great Way," which opens out of town on Oct. 31st, and opens in New York on November 21st.

"Billie" Shaw, Herbert Hoey and Hal Hixon will present their new act at the Hamilton Theatre, the 26th of this month. The music for the act was written by Billie Shaw, and arranged by Ray Matthews.

Walter Brower is playing Bethlehem, Pa., the first half of this week for the **Shuberts** and the last half at Wilkes-Barre for the Amalgamated, prior to his opening on the **Shubert** time for his regular season next week.

John McKee, who is the general manager and stage director for **Henry W. Savage,** is putting the finishing touches on **Oliver Morosco's** "Wait Till We're Married," which opens at the 48th Street Theatre, New York, next **Monday.**

Maude Turner Gordon, Jimmy Spotswood, Eleanor Daniels, Theresa Quadri and **Robert L'Estrange** have been added to the cast of Oliver Morosco's "Wait Till We're Married," which is playing Stamford, Conn., Thursday of this week; placed by **Leslie Morosco.**

Gustav Ferrari, who was brought to America by **Morris Gest** to conduct the original American production of "Chu Chin Chow," has been engaged in like capacity for the big spectacle "The Wandering Jew," which opens at the Knickerbocker, following the "Merry Widow."

CLEANING UP INDUSTRY

LOS ANGELES, Sept. 19.—Los Angeles, the heart of the motion picture industry, is seething like a giant cauldron with the scandal and expected developments of the Arbuckle case as the fire that keeps the pot boiling.

The motion picture industry, which has been the center of country-wide criticism because of its alleged poor effect upon the morals of the nation for the past year, is paralyzed as far as its ability to fight back is concerned by the murder of the young actress, Virginia Rappe, two weeks ago in San Francisco, which has been laid at Roscoe "Fatty" Arbuckle's door.

The motion picture producers are reported to be desirous of "cleaning up" the industry from the inside, but it is doubtful if they are not now too late. The whole world's eyes are focused on San Francisco, and the industry will unquestionably suffer greatly if it does not "come clean."

Capt. Pelletier, formerly Supervisor for the United States Social Hygiene Board, and now Executive Secretary of the Los Angeles Morals Efficiency Commission, has offered his services to District Attorney Brady, of San Francisco, who is directing the prosecution of Arbuckle, and is preparing a list of 100 nationally known motion picture people, of whom many will probably be called as character witnesses by Arbuckle, and his evidence is expected to be of a nature as to disqualify them as such.

Capt. Pelletier has made public a signed statement, which reads as follows:

"The moving picture industry of Los Angeles is very much like a town that had a mining boom and finally developed into a regular producer, with the consequent permanency of the community. The boom attracted to the community liquor and narcotic salesmen, gamblers and the 'red light' establishments.

"As the industry became more organized, and the payroll greatly enlarged, the field of operations for the criminal parasites was much extended. In the early days of the industry, the future was largely problematical; recognized talent could not be drawn upon from the legitimate stage and, consequently, pioneers in the movie business, both on the screen and in the producing end, were a badly mixed crowd.

"With the financial success of the industry, enormous salaries were distributed to people who came from a low social strata, who were uneducated, and had nothing to occupy their minds except the craving for new excitement to which their incomes and their inclinations were devoted. Some of the women had no recognized code of morals. The use of alcohol and narcotics laid the foundations for orgies of the most perverted sort.

"It has been an open secret in California for some years that these parties and practices were being carried on by movie people, embracing some of the highest paid performers and those in all the different branches of the industry, as well as some 'remittance chaps,' rich business men and society people. As typical I cite the case of a lady who visited me recently. Her husband during the first fifteen years of their married life was sober and industrious a devoted husband and a good father. He obtained employment in the mechanical end of the industry, in which he displayed great ability. In this environment he became involved with a woman employee with whom he is now openly living in Hollywood in a house he built for her; has neglected his wife, has not seen his children for over a year, uses alcohol and narcotics and attends wild parties.

"There are scores and scores of similar cases, according to the testimony, in the divorce courts of California, showing the same sordid story. No effort has been made by the industry to clean it from within, nor has any concerted effort been made from without to remedy it. The size of the industry, the immense capital involved, and the enormous payroll have prevented the community from taking action which it was feared would hurt the business. Now as a result of the death of Miss Virginia Rappe, and the indictment of 'Fatty' Arbuckle, the industry has been injured more than any clean-up could ever have inflicted upon it.

"Notwithstanding the present publicity, there is no organized movement within the industry to clean it up. Apparently, the movie producers are as blind to approaching conditions as the saloon men were to the adoption of the Eighteenth Amendment. They are carrying every conceivable insurance and are overlooking the most important one.

"Any business which permits the exploitation of women, which countenances the open violation of the Constitution, the laws of the United States and the State is bound for public condemnation, and when a business is regulated from without, instead of from within, the results are always disastrous."

"THANK YOU" FOR LONGACRE

"Thank You," the new comedy by Winchell Smith and Tom Cushing which tried out a few weeks ago under the name of "Tips" and again under the new title closed in Schenectady last week.

The piece played two nights in Far Rockaway and three in Schenectady. The necessity for a change in cast was responsible for the closing.

Edith King has been engaged to play the lead and rehearsals are now going on. The New York opening will be at the Longacre within the next two weeks.

AGENCIES PLEAD GUILTY

Nine theatre ticket agencies pleaded guilty Monday in the Federal Court to failure to file with the Internal Revenue Collector reports of ticket sales. They were fined $25 each by Judge Sheppard.

The defendants were the Jacobs Opera and Theatre Company, David A. Warfield, Edward Alexander, the Equity Office, A. K. Leumon, Leo Neuman, Louis Cohn, Arrow Theatre Ticket Company and Broadway Theatre Company.

"ADVENTURE" COMING IN

"Adventure," the latest melodramatic spectacle sponsored by Langdon McCormick, will be presented in New York in November, by The International Spectacle Corporation which will produce the show, planning an elaborate production including many new stage effects invented by Mr. McCormick. Langdon McCormick, Dixie Hines and John L. Gorman are the principal officers of the above corporation.

NEW THEATRE FOR ALTOONA

ALTOONA, Pa., Sept. 19.—The plans for the building of the $250,000 theatre building on Eleventh avenue and Sixteenth street, have been approved by the Department of Buildings. The theatre, which is to be called the Victoria, is to be built by Mr. Athens George. The building will also have eleven stories on the street levels.

TYLER GETS NEW TARKINGTON PLAY

"Bristol Glass" is the name of a new play which Booth Tarkington has written for Gregory Kelly, and his wife, Ruth Gordon, who appeared together in "Seventeen" and also in "Clarence." The play will be produced this season by George C. Tyler.

MILANO OUT OF SHOW

Rhodes, of the trio Milano, Weiss and Rhodes, playing with the Jo Gaites' show "Up in the Clouds," at Chicago, jumped out last Saturday night with no word to his partners and left them to continue as best they could. Milano's brother will join the act this week.

WILLIAM HODGE COMING IN

William Hodge in "Beware of Dogs," written by himself, will open at the Broadhurst Theatre on October 3rd. The Shuberts are presenting the play. Hodge tried out the play on the road this summer.

"O'BRIEN GIRL" COMING IN

George M. Cohan's show, "The O'Brien Girl," is coming into New York and will probably be seen in four weeks at the Liberty, following the George White "Scandal" show.

ANOTHER MIX-UP FOR EVELYN

Evelyn Nesbit answered a ring at the door of her apartment at No. 235 West Fifty-second street early Monday morning and was greeted by three strange men who seized her and demanded that she allow them to enter. Shouting "fire! fire!" Miss Nesbit succeeded in breaking away from the men and ran down the hall in order to attract attention.

The men became frightened and ran out, jumping into a taxicab which was waiting for them at the curb. Policeman Michael McCann ran up as the taxi started off but succeeded in taking its license number. He ran to the police alarm box at the corner and was just going to make a report to the West Forty-seventh Street station when the same taxicab rounded the corner. McCann hid himself in a hallway, and when the car drew up at the curb he stepped out and confronted the three men, asking them what the reason was for their visit to Miss Nesbit.

For answer the three men jumped on McCann. Policeman Michael Batto ran up to McCann's assistance and the two of them managed to quiet the trio. The three men were taken to the police station, Miss Nesbit going along. They described themselves as Joseph Daly, of 123 West Forty-fourth street; James Dunn, of 769 Ninth Avenue, and James Wardner, of 450 West Fifty-fourth Street. William Hayes, the taxi driver, of 732 Eleventh Avenue, was also arrested, but he did not take any part in the attempt to force Miss Nesbit's apartment.

The four were arraigned in the West Side Court later and held in $1,000 bail, each, pending further examination on Wednesday.

McINTYRE IS DIRECTOR

CULVER CITY, Calif., Sept. 19.—Abraham Lehr, Goldwyn vice-president, announces the appointment of Robert B. McIntyre as casting director at the big Culver City studios, to succeed Clifford Robertson, whose resignation took effect Sept. 1.

Mr. McIntyre has had long experience in the theatrical and film world. He was formerly manager of the Walnut Street Theatre, Philadelphia, the oldest playhouse in America. He was later casting director for the World Film Corporation and then manager of the studios for five years. Mr. McIntyre served as Eastern production manager for Goldwyn and was recently business manager for Maurice Tourneur.

HERMAN OPPENHEIMER DEAD

Herman Oppenheimer, owner of a chain of theatre ticket offices in Chicago, died last Saturday in that city at the Michael Reese hospital at the age of seventy-one. He was for fifteen years a theatrical manager in New York, at that time making his home at the old Metropole Hotel, at Broadway and 42nd Street.

LEONARD IN NEW ACT

Eddie Leonard is rehearsing his new singing act which will contain his old team mates, Stewart and Olive. Caroll Levan will be the musical director. The act is scheduled to open at the Alhambra Theatre, N. Y., September 26.

REJOIN "ERMINIE" CAST

CHICAGO, Ill., Sept. 19.—Madge Lessing and Rosamond Whiteside are returning to the cast of "Erminie," for the Chicago engagement at the Illinois Theatre, which opens next week. They replace Charlotte Cochran and Eva Fallon.

STOCK AT THE VICTORIA

CHICAGO, Sept. 19.—The Victoria Theatre, on the North Side, opened on Sunday with a new stock company in "A Pair of Sixes." Heading the company are Margaret Leonard and Eugene McDonald. FILLER

CHORISTERS APPOINT COUNSEL

The Grand Opera Choral Alliance, the Chorus Equity of the Opera field, which has a character in the "Four A's," last week appointed the law firm of Hess & Kahn as official counsel.

AMUSEMENT STOCKS IMPROVE

Despite the general business depression prevalent in the amusement industries as well as elsewhere, the stocks of theatrical and motion picture corporations listed on the New York Stock Exchange are gradually creeping up to their normal prices.

Last week the stock of Famous-Players Lasky Corporation was up to 55½, closing at that figure on Saturday. The lowest price for this stock this year was 44⅝.

Loew's, Inc., stock closed on Saturday at 14, which is four points over its low for this year.

Orpheum Circuit, Inc., ruled at 18½ at the closing of business on Saturday, its low for the year having been 16½.

The Orpheum Circuit, Inc., for the six months ended June 30, 1921, reports net profits after all charges and Federal taxes of $684,551, as compared with $1,316,520 in the corresponding period last year. Dividend payment, however, called for $821,170, causing a deficit of $136,619, compared with a surplus of $493,647 after dividends in the first half of 1920. Gross income was $7,625,026, against $7,244,383 last year. The increase in gross, however, was more than offset by the increase in operating expenses.

Martin Beck president of the company, in his remarks to stockholders said in part:

"Considering general business depression, we regard the earnings for first half of 1921 as satisfactory. In this period almost all of our theatres were closed during the summer because of the hot weather. A reserve of $446,153 has been charged for depreciation. Statement does not include company's share of substantial Eastern interests. The fall season started with theatres playing to exceptional business. New theatres being constructed in Kansas City and Minneapolis will open next month, and satisfactory progress is being made in construction of new houses in San Francisco and Los Angeles. All in all, outlook for coming season is bright."

MUSICIANS EARN $9,000

Herman Hand, who organized 300 movie house musicians into the Lexington Festival Orchestra to tide them over their difficulties by giving concerts at popular prices in the Lexington Theatre, announced yesterday that they have earned over $9,000 in the last four weeks.

The concerts have netted $10 a week to the struggling minority of musicians who are caught in a tangled labor quarrel.

The Festival Orchestra men are members of Local 310, outlawed in July by President Webber of the American Federation of Musicians for refusing to accept certain transfers. Shortly afterward the managers of the motion picture houses, employing 1,200 musicians, announced a 220 per cent. cut in wages. Hand says this violated an agreement and the musicians considered themselves locked out.

"PASSERS BY" IS NEW ACT

Rosabelle Leslie is producing a new act, "Passers By," written by Frances Nordstrom. It is a comedy drama playlet with a cast of five and is being staged by William Pinkham. They expect to open next week at a local house.

NEW BRADLEY REVUE OPENS

Lillian Bradley opened a new revue at the Kenmore in Albany this week; included in the cast are Clara Farrar, Lucille Du Bois, and Gracia Palma.

MUSIC BOX OPENS THURSDAY

Sam H. Harris has postponed the opening of Irving Berlin's "Music Box Revue" at the new Music Box Theatre which was scheduled for Monday night last, until Thursday night, September 22.

BLUMENSTOCK IS MANAGER

Morton B. Blumenstock, who for some time past has been publicity director of the Mark Strand Theatre, Brooklyn, is the house manager of the new Sheridan theatre in Greenwich Village.

POLI STOCK CLOSES

HARTFORD, Sept. 19.—The Poli Stock Company closed Saturday night at the Palace Theatre here. On Monday, the Palace will open as a vaudeville house.

DRAMATIC and MUSICAL

"THE CIRCLE," NEW MAUGHAM COMEDY, SCORES BIG SUCCESS

"THE CIRCLE," a modern comedy in three acts, by W. Somerset Maugham. Presented at the Selwyn Theatre by the Selwyns on Monday evening, September 12.

CAST

Arnold Champion-Cheney, M. P., Robert Rendle
Mrs. Shenstone....Maxine Macdonald
Elizabeth .....Estelle Winwood
Edward Luton.....John Halliday
Clive Champion-Cheney Ernest Lawford
Butler .....Robert Soderling
Lord Porteous.....John Drew
Lady Catherine Champion-Cheney Mrs. Leslie Carter

The production of "The Circle," at the Selwyn Theatre marked the return to this country of Mrs. Leslie Carter in an uncommonly good English play, which is the best piece of writing from the pen of W. Somerset Maugham, to be presented on the New York stage. Not since the advent of Sir Arthur Pinero's plays have we seen a comedy of the brilliant and satirical humor type such as this one. And in addition to Mrs. Leslie Carter in a capable cast we have John Drew and Estelle Winwood, which insured a smooth and excellent performance.

The story of the play concerns an unhappy wife in love with a young man from the Malay Islands. The wife is very naturally portrayed by Miss Winwood and the beloved that she cannot resist played by John Halliday with much realism, which made the scene of declaration between these two an intensely modern confession of a burning passion.

Robert Rendle played the part of the husband who looked upon his wife as a mere detail to support and spent most of his time in politics and interior decorations.

Ernest Lawford, as the deserted father, now devoted to unimportant young things of twenty-five, completes part of a circle that is very probable and plausible in the estate of life to which they have been called.

So the play runs along, the talk clever and interesting, Mr. Maugham teaching in the meantime that what the wife was after was the unattainable and that we must learn for ourselves that affairs of the hearts of others have no lesson for us and that there is no royal road to knowledge of the heart.

So it comes about that the young wife decides to elope and leaves her husband, who seems to her more or less of a prig, although later on he shows himself capable of a very generous gesture and she does not have to search the future in a crystal ball. Before her eyes are a man and woman who thirty years before "bolted," and they are a striking example of such abandonment to the passion of a minute. This example is in the concrete form of Lady and Lord Catherine Champion-Cheneys, played by Mrs. Leslie Carter and John Drew, respectively. In the distant days of blooming youth Lady Cheney had cast off her husband and ran away with Lord Porteous, who had before him a brilliant career. She had staked all her fortunes on what she believed to be a great and overpowering love—and she had lost. Circumstances bring them back to the country home of the younger Champion-Cheney's, the mother who has flown away and paid for her folly, and the grouchy companion in her flight and the husband whom she had left, comfortably survived the domestic tragedy of his early married life. It is the purpose of these whom the years have disillusioned to prevent a repetition of the same folly in the younger generation. But young Mrs. Cheney disregards the lesson of the unhappy experience. In short, human nature never changes and is unwilling to profit by the others' example. Like her husband's mother, who has come back a "ridiculous caricature of a pretty woman grown old," she flits away with the young man with whom she thinks she will find love and freedom, and so is closed the circle of Mr. Maugham's cynical story.

The play is very well written and it is a delight to listen to the talk, which is put over with a punch, boldly and in finished fashion. Mr. Drew gave an admirable and polished performance and, coupled to the methods of Mrs. Carter, the honors undoubtedly were with the veterans, although the task set for the younger actors was not too easy. The way the audience accepted the play with much more enthusiasm than they have been accustomed to showing this season, leads one to believe that it will be easily counted as being among the season's successes.

"THE ELTON CASE" MYSTERY MELODRAMA AT THE PLAYHOUSE

"THE ELTON CASE," a melodrama in four acts by William Devereaux, presented at the Playhouse Theatre by William A. Brady, on September 10, 1921.

CAST

Donald Hayston.....Charles Waldron
Robert Elton.....Byron Beasley
Charles Ramsey.....Stuart Sage
Frederick Newsome...Richard Farrell
George Arthur.....Edward Poynter
John MacChesney.....Albert Barrett
Inspector Harris...John F. Morrissey
District Attorney Russel Bernard McOwen
Thompson .....John Jennings
Marjorie Ramsey.....Chrystal Herne
Josephine Hayston...Kathleen Lowry
Lady Anstruther.....Florence Fair
Mme. Cecile Florent.....Jetta Goudal
Mrs. Griggs.....Anne Sutherland
Jenny.....Joan Taber
Mrs. —— .....Genevieve Hayes

One of the most important things which should be definitely settled once and for all is whether or not tragedical or frightful occurrences can be successfully made into plays. In our private estimation it can't be done, but a number of playwrights and theatrical producers still think so. Not so very long ago we had the Wall Street explosion done into a drama with disastrous effects. Now we have the famous Elwell murder which excited and held the interest of the newspaper reading public for months, rehashed by the imagination of William Devereaux and presented with the author's idea of the way the murder should have happened. The effect of this production on the audience is not in any manner different than that of the "Mask of Hamlet," the Wall Street explosion play. Both of them are uninteresting and inane.

"The Elton Case" will in all probability appeal in some measure to the bridge player. If the play were about poker or rum it might please us better.

Elton (how clever of the author to so suggest mystery by not making the name Elwell) is killed in his library by a woman who has bargained with him to sell her honor for $10,000 with which she had attempted unsuccessfully to win enough money to clear up a financial deficit thoughtfully arranged by her erring brother. She comes to his apartment to carry through her bargain, then for some reason changes her mind and kills him. The police get on the trail of the mystery. They solve it. But they are not eager to prosecute because of the sympathy aroused by the murderess. Then into the scene comes the mysterious veiled woman, Mrs. ————, so prominent, so awing her name that all idea of prosecution is forgotten. To implicate her in the play is unthinkable.

So goes the drama. How the ghosts of Shakespeare, Moliere, Ibsen and Clyde Fitch must have itched to get a strangle hold on the author.

Chrystal Herne, in the leading role as the woman who vindicated her honor by killing the man to whom she had agreed to give herself, is all too good for her part.

"WHITE HEADED BOY" AT THE HENRY MILLER CLEVER IRISH COMEDY

"THE WHITE-HEADED BOY," a comedy in three acts, by Lennox Robinson. Presented at the Henry Miller's Theatre, Tuesday evening, September 13, 1921. Produced by Charles Dillingham, with the Irish Players.

CAST

Mrs. Geoghegan.....Maureen Delany
George.....Sydney Morgan
Peter.....Harry Hutchinson
Kane .....Nora Desmond
Jane .....Suzanne McKernan
Baby .....Maire Slade
Dennis .....Arthur Shields
Donough Brosnan.....John O'Rourke
John Duffy.....Arthur Sinclair
Delia .....Gertrude Murphy
Hannah .....Christine Hayden
Aunt Ellen.....Marie O'Neill

Having gained popularity in London and in Dublin, where they have been playing for several seasons, the Irish Players started a conquest of New York on Wednesday evening, with a three act comedy of Irish life, called "The White-Headed Boy." They started on September 14th, but it will be quite a long time before they will have gone, for Lennox Robinson has written in "The White-Headed Boy," a play full of rich, natural Irish humor, and has written it in a manner which makes "The White-Headed Boy" one of the early season successes.

The Irish Players are fully worthy of the play. Each member gave his or her character the expression it was intended to have. The "brogue" used isn't of the stagey type, and for that matter, neither is anything connected with the play or players.

"The White-Headed Boy" is Dennis, the youngest in the family of six Geohegans, and who is the most pampered therefore, by Widow Geohegan. Dennis has caused the family sorrow again by failing for the third time to pass in his college examinations, and it is therefore decided that Dennie must be sent to Canada, where, it is hoped, he will be molded into a man.

However, the sea voyage is interrupted before it gets a chance to start, by John Duffy, the father of the girl to whom Dennie has been engaged to marry. He threatens to bring a breach of promise suit against Dennie if he leaves for Canada, leaving Delia Duffy behind him. The six Geoghegans resolve individually to outwit Mr. Duffy, and here the fun begins. For the six do not work together, and the moment one starts to put his plan into operation, he finds that he has upset the plan of the other, as well as his own. It was the Widow Geoghegan who finally came to the rescue, and by using more cunning than Duffy and built up a situation wherein he proposed marriage to her, and also agrees to drop the suit. In the meantime, Dennis and Delia have taken matters into their own hands and become wedded to each other. Dennis gets the bequest of a farm and leaves with his wife to take charge of it.

Maire O'Neill, as the widow, scored one of the biggest individual hits of the play. Arthur Sinclair as John Duffy, seconds her, and the rest of the company are not far behind.

STOCK AT THE VICTORIA

CHICAGO, Ill., Sept. 19.—The Victoria Theatre, the northside play house, opened Sunday matinee with a local dramatic stock company. The company was formed in this city and will remain at the Victoria permanently. "A Pair of Sixes" is the production being displayed this week. Margaret Leonard and Eugene McDonald lead the company. The best seats are selling at 99 cents on Sunday night, 85 cents on week nights and 30 cents at all matinee performances. These prices include war tax.

"THE BLUE LAGOON," ROMANTIC SPECTACLE, AT THE ASTOR

"THE BLUE LAGOON," a romantic spectacle in four acts by Norman Mac-Owan and Charlton Mann, adopted from H. De Vere Stacpoole's story, presented by the Shuberts by arrangement with Reandean, of London, at the Astor Theatre on Wednesday evening, September 14.

CAST

Mr. Lestrange.....David Glassford
Dick (his son: a child) Andrew J. Lawlor, Jr.
Emmeline (his niece: a child) Lorna Volare
Paddy Button.....Cecil Yapp
Captain Le Farge.....Henry Morrell
Dick (a youth).....Harold French
Emmeline (a girl).....Frances Carson
Guy Neborg (a castaway) Harry Plimmer
Mrs. Fountain.....Selma Hall
Mr. Wannamaker.....Henry Morrell
Captain Fountain.....Edmund Gurney

Beautiful and extravagant scenery undoubtedly makes a favorable impression on an audience, but it is extremely doubtful if a plot of such weakness as that of "The Blue Lagoon" can serve to hold the interest, no matter how beautiful the settings.

Certain of the settings in the play are so striking that the audience on the opening night expressed their approval by applauding vigorously. The second scene is a marine setting at night, with a dinghy afloat in the foreground carrying several survivors from a burning sailing vessel. The ship is burning in the background, the smoke and flames rising. Finally, the burning ship breaks in half and sinks. The scene is undeniably a spectacular one.

Most of the scenes in the second, third and fourth acts are laid on an uninhabited tropical isle where the castaway sailor and two children whom he has manage to save, land. The settings are gorgeous. The sailor dies and the two children, about ten years of age, are left to live alone as best they may. They are a boy and a girl, cousins, and have been brought up by an atheistic father in utter ignorance of religion or the meaning of death. Eight episodes are shown of the life of the children on the island, each episode showing different stages of their development, physically and mentally. The breaking up of the acts into short episodes caused a pronounced restlessness on the part of the reviewer.

The children marvel at the death of Paddy, the sailor, and can't understand why he doesn't grow into an angel and sprout out of the grave where they have buried him. Then the girl discovers a huge stone image of some prehistoric Mumbo-Jumbo in a cavern and it serves to answer her need for something to worship. Gradually both of them get to accept the image as their maker, especially when they fall in love and a baby later is born to them.

The father of the two children survived the wreck of the ship, and believing that his son and neice still live, searches for them. He comes to the island, sees them happy in their own love and their love of the baby, and leaves without making his presence known.

The story is mildly interesting in its feeble endeavor to show the groupings of the isolated children towards an understanding of life. The manner in which this ignorance causes them to accept the image as a deity is of especial interest.

The two children, Andrew J. Lawlor, Jr., and Lorna Volare, who play the parts of the castaway children, are remarkably good. Frances Carson, as the girl eight years later, plays her role with a commendable understanding. Harold French, as the grown up boy, plays his part coldly and awkwardly in his earlier scenes, but warms up later. Cecil Yapp, as the Irish yarn-spinning sailor who is cast adrift with the children, does the most outstandingly good acting of the entire cast.

MELODY LANE

BIG ORCHESTRAL DRIVE BLAMED FOR SLUMP IN MUSIC SALES

In Keen Competition to Get Numbers Played by Dance Orchestras, Singers Have Been Relegated to Second Place and Much Publicity Lost

Scores of reasons for the slump in the sales of popular music have been advanced, but it remained for a veteran music man in discussing the business recently to give a new one which, on account of its originality, is worth consideration.

In speaking of the sale slump he called attention to the fact that for the past year or two orchestras have been receiving more attention from publishers than ever before, while the singers, if not actually neglected, have been placed in the second position.

"The time was," he said, "when if we wanted to hear new songs, we went to the vaudeville theatres, where we would be sure the up-to-the-minute numbers would be introduced.

"The dance craze made a change in all this, and in scores of cases numbers were placed with orchestra leaders long before they got a chance on the stage.

"This, of course, was ofttimes of value, because a mechanical reproduction was obtained as a result of this demonstration. The records sold big, the song also started and results were satisfactory.

"A change occurred, however, the sales on songs dropped and shortly afterwards the roll and record business also slumped and the music business became stagnant."

A glance backward reveals the fact that all of the big song hits were made by the singers. During the war period and shortly afterward it is quite true that many numbers went over big as a result of orchestras, but this failed to hold up. Despite the vogue for the orchestras they are always at a disadvantage when it comes to putting over a song hit. In the dance places and cabarets an orchestra plays scores of selections every night. Irrespective of the value of any number it is a practical impossibility for a person to carry a tune home with him. If he does this he rarely remembers the name, in fact seldom hears it.

Orchestral demonstrations are of great value, but only when used in connection with the singer. Let a singer render a song in a vaudeville theatre and a patron go from there to a cabaret or dance place and hear the orchestra play it, the effect, if the tune appeals, is strong and will not be forgotten.

The combination is excellent, the orchestra alone is weak, it takes the singer to put the number over insofar as big sales are concerned and that is what the publisher is looking for. Despite the craze for orchestral demonstrations during the past year or two several publishers while going after them strongly have not neglected the singer, especially the vaudevillian, and it is remarkable to note that despite the big slump in the music business they are putting hits over and are enjoying big sales.

GLASER SUES RICHMOND CO.

Al Glaser, songwriter, has brought suit against the Maurice Richmond Music Co., Inc., to recover royalties amounting to $13,076.38, which he alleges is due him from the sales of his song "In Your Arms."

In his complaint Glaser alleges that he entered into an agreement with J. J. Robbins of the Richmond Co., on March 6, 1919, by the terms of which he was to receive a royalty of two cents per copy on all sheet music sold and twenty-five per cent of the total royalties received by the company for mechanical reproducing rights of the song.

According to Herman F. Spellman, attorney for Glaser, the writer received from the Richmond Co. a check for $528.17 and a statement to the effect that this represented the amount due to date. Glaser returned the check and pointed out a statement from the Victor Co. had not been included in the returns. Shortly afterwards a check for $1,500 was tendered, representing the mechanical instrument royalties, bringing the amount up to $2,423.62.

Glaser claims that 400,000 copies of the song were sold and that $8,000 is due him for royalties on the sale and that the mechanical reproductions of the number brought in $30,000, of which he is entitled to $7,500.

Maurice Richmond, when seen regarding the suit said that the song sold less than 40,000 and was in reality a flop. As for the delay in the Victor statement he stated that he had turned the song over to J. H. Remick & Co., and whatever returns he had made to Glaser were that which he had on hand, the Victor statement coming later.

ORLOB ROYALTY SUIT SETTLED

The legal action commenced recently by Harold Orlob, the composer of the music for "Listen Lester," for an injunction restraining John Cort, Geo. X. E. Stoddart, F. V. Peterson and Harry Cort from sending the show on the road was withdrawn last week, a settlement having been effected whereby Orlob will be paid its royalties directly by Peterson, who had arranged to take out the show.

Orlob, who is represented by the law firm of O'Brien, Malevinsky and Driscoll, alleged that Cort had breached his contract by not paying him royalties due for two shows which were out last season. According to the contract he gets two per cent of the gross receipts of the shows, Harry Cort and Geo. E. Stoddart, who wrote the book, getting the same amount.

COLUMBIA STOCK IMPROVES

A decided improvement in the market conditions of Columbia Graphone stock took place this week.

Common stock was sold at 4½ high and preferred hit 17.

In August common sold for 2⅜ and preferred at 9¼.

GILBERT RELEASES TWO

L. Wolfe Gilbert has released two new numbers that are attracting considerable attention.

They are "If You Like Me Like I Like You" and "Stop! Rest Awhile."

McKINLEY RELEASES "MAIN ST."

The McKinley Music Co. has released the new novelty song "Main Street." The number is by Vincent Sherwood, Col. De Voll, Hazel Crawford, and F. Henri Klickman.

BLOOM IS CHICAGO MANAGER

Murray Bloom of Remick's New York office has gone to Chicago, taking over the management of the professional department in that city.

EDDIE SOMERS WITH BERLIN

Eddie Somers, pianist, is now associated with the Irving Berlin, Inc. Somers was formerly in vaudeville.

THE LEADSHEET

Arranged by M. H. S.

Eddie Cantor proved himself a chivalrous artist last week in Chicago when he sang "Dapper Dan," in the Midnight Rounders. After repeated encores a little girl in the audience continued to clap her hands when the rest of the applause had died down, and the orchestra was vamping for the next number. Eddie noticed the little Miss's strenuous efforts and with a wave of his hand stopped the orchestra and bending over the footlights toward the child, he said to her, "You like 'Dapper Dan' so well? Fine, I'll sing it for *your* especial benefit," and Eddie sang it again.

Al Cook, professional manager for Witmarks, found the place so crowded the other day that he had to go out into the hall to change his mind. While changing his mind he also made up his mind to hire two more studios to take care of the overflow—which he did—on Forty-sixth street.

Roy Turk and J. Russel Robinson, who have been writing together for the past six months, have turned out a great number of songs for Waterson, Berlin and Snyder, the list resembling a complete catalogue of a mechanical company's releases for a month. Blues? They've written about fifteen of them. And being prolific isn't their only quality. "How Many Times," and "Mamma Whip, Mamma Spank," look like comers; the great number of acts that are singing these two songs are no accident, for the team goes out and gets 'em.

Miss Lavina Turner, the popular colored singer, has recorded most of their blues for the Pathe Phonograph Company.

Sam Coslow submitted a lyric to a well-known publisher who doubted whether it could be used. "I want something with meat in every line," he told Sam, who took him at his word. A few days later Coslow came around with a lyric that mentioned some sort of meat in every line. For a punch line he has the butcher's daughter, or who ever the heroine is, hit on the head with a veal chop. And the joke isn't on Sam, for the publisher is seriously considering the verses.

The Creole Fashion Plate is knocking 'em dead in London. Among other things, singing American songs. Can you imagine what Van and Schenck will do to them with some of their vicious numbers. The couple expect to star in a revue at the Gayety, London, next season.

A certain association arranged a catechism for the readers of a Boston paper concerning music, etc. This is number 8. "Do all types of song bring about this desirable end (self-realization in a form of beauty) or develop the sense of beauty?

"No. As soon expect a healthy, beautiful body to result from a diet of overstimulating, undernourishing food, as to expect a perception of beauty to develop from a diet of insincere or tawdry music."

Mildred Luber, of the Broadway Music Corporation, says she has decided to save carfare and bring her bed down to the office. It hardly pays her to ride home just to say "Hello," and start back for the Tilmar Building.

L. Wolfe Gilbert has a funny feeling every time he passes the Rivoli or the Rialto this week. "The Affairs of Anatol" remind him so much of one Anatol Friedland. . . .

Harry Hoch goes out to the Belmont Park Race Track most every day. But the only bets he places are "Stolen Kisses" and "Sunny Tennessee."

MORE MEN IN CHICAGO OFFICES

CHICAGO, Ill., Sept. 19.—A number of men have been added to the staffs of the various local offices of music publishers. Among them Dick Sachsel, who has joined Van Alystine & Curtis; Morrie Stern, Nellie Morrison and Fannie Cavanaugh have been added to the staff of Waterson, Berlin & Snyder. Harry Von Tilzer's new staff consists of Matt Klein, who was a member of Jerome H. Remick's staff for 15 years, Isaiah Cataldo, Phil Weinberg, Edwin Schmidt and Gertrude Kohl; Irving Berlin has Milton Weil as his western manager and among his latest assistants are Jack King, Morty Livingston, Harry Linden, Frank West and Al Dodson. Roy Thornton, formerly of the Broadway Music Corp staff, has joined the Fred Fisher Company; Tommy Stoneham, formerly of Shapiro Bernstein, has also joined the Fisher staff. Asher Samuels is now with Shapiro Bernstein. The Leo Feist and Witmark staffs remain unchanged.

CUSTOMS RULING CHANGED

United States music publishers will not be required to print on music to be sent to Canada the words "Printed In the U. S. A." as required by a recent Customs and Excise Act. The words "Made In the U. S. A." can be substituted and American publications will doubtless bear that imprint.

The act takes effect on December 31st, 1921.

MUSIC BY MARCONIGRAM

James W. Tate, popular composer of London, wrote the music for Julian Wylie's "Peep Show" at the Hippodrome, at sea, sending it to Mr. Wylie by Marconigram. The music written was a special ballet number, as well as several songs for Miss Ruth French, who has the lead in the "Peep Show."

BDWY. POSTPONES MOVING DATE

The Broadway Music Corporation has postponed its moving day to their new quarters in the Robertson-Cole building until the middle of next month. The failure of a contractor to complete his work on time and the fact that the house is on the verge of putting over some new numbers helped to postpone the original arrangement. As the firm's lease of their premises in the new building dates from August 15 they are now paying rent for two places at the same time.

FEIST OPENS NEW OFFICES

Leo Feist, Inc., is opening a new office in Los Angeles, Cal. It is at No. 417 West Fifth Ave., and Harry Coe, formerly in charge of the Kansas City branch will be manager.

The Philadelphia office of the Feist house has been changed from the Globe Theatre Building to No. 1228 Market St., where larger space has been secured.

STASNY GETS NEW BURTNETT SONG

The A. J. Stasny Music Co. has secured the publication rights of the new Eral Burtnett song "Broken Hearted Doll." A number of the big music houses were in negotiation for the number and Stasny secured it after some spirited bidding.

Stasny announces that he is about to launch a big publicity campaign in connection with the song.

SCHLOEMAN BACK FROM VACATION

Harvey Schloeman, of Waterson, Berlin and Snyder, has returned to New York after a four week vacation on his farm up the state.

LOU BREAU ON WESTERN TRIP

Lou Breau, professional manager for Belwin, Inc., left Saturday for a three-week trip to Chicago and other middle west cities.

BURLESQUE

CIRCUITS SIGN NEW WORKING AGREEMENT

TO INCREASE EFFICIENCY

The past week was an important one in burlesque circles, the Columbia and American circuits forming a working agreement which is expected to increase the efficiency of both, and a new Voting Trust Agreement being consummated by the stockholders of the Columbia Amusement Company which places the sole control of the company's affairs in the hands of Sam A. Scribner, Bud K. Hynicka and J. Herbert Mack. The new arrangements will exist under contracts for the next five years.

In the adjustment of the burlesque situation, Mr. I. H. Herk, president of the American Burlesque Association was called into conference, and after a careful survey of the whole field and full consideration of all the problems now confronting the burlesque people, it was unanimously agreed that the best interests of everybody concerned would be best served by a working consolidation of the Columbia and American burlesque circuits.

While these two circuits have worked in perfect harmony in the past, they have occupied separate offices and employed clerical and executive staffs wholly dissociated from each other. As soon as possible the headquarters of the Columbia and American circuits will be consolidated on the sixth floor of the Columbia Amusement Company Building, now occupied by the Columbia Circuit, and the direction and management of both organizations will be conducted from there, with due regard for the interests and requirements of both circuits.

Mr. Herk will retain the presidency of the American Association, and in addition thereto will assume the duties of Assistant General Manager to Mr. Scribner. Mr. Hynicka will continue as treasurer, and Mr. Mack remains president.

Under the new plan, the affairs of the two circuits will be under the supervision and direction of Mr. Scribner as general manager, assisted by Messrs. Hynicka, Mack and Herk, all forces working for the general welfare of this branch of the amusement business.

The old Voting Trust Agreement, under which the affairs of the Columbia Amusement Company were conducted, having expired, a new Voting Trust Agreement was consummated by the stockholders, placing the affairs of the Columbia Amusement Company in the sole control of Sam A. Scribner, J. Herbert Mack, and Bud K. Hynicka, for a period of five years. Following the issuance of certificates under this new agreement, the executives of the Columbia Amusement Company held a meeting at the office of that corporation, when at the request of the officers, Mr. Scribner renewed his contract for five years as general manager, at a substantial increase in salary.

Mr. Herk and George Gallagher, general managers of the American Circuit moved from their offices on the eighth floor on Monday, to the sixth floor of the Columbia Theatre Building and now are located in the office formerly occupied by Mr. Hynicka, who is now in the office that Tom Henry had. It is the intention of the officers of the Columbia Amusement Company to build an extension if possible on the sixth floor over the auditorium of the theatre, where the clerical staff of the American Circuit will have a large room to themselves.

The present offices of the American Circuit on the eighth floor will be taken over, according to the present arrangements by the Hynicka-Herk interests.

E. Thos. Beatty has been appointed assistant to the president of the American Circuit with offices in the Columbia Building.

MANLY IN HOME FOR AGED

Eddie Manly, known to all in burlesque up to a few years ago, when he was taken with an apoplectic stroke and confined to the Kings County Hospital in Brooklyn, is now at the Home for the Aged in Brooklyn on Bushwick avenue. Manly had a cafe and boarding house near the old Unique Theatre in the Williamsburg section of Brooklyn where the burlesque shows played twenty-five years ago. About eighteen years ago, he moved to Willoughby street, next to the stage entrance of the Star, where he had the Manly Hotel. He always catered to the burlesque profession and in his time nearly all the present officers and directors of the burlesque as well as the present show owners stopped at his place either in Williamsburg or Brooklyn.

WATSON TO BUILD OFFICE BLDG.

PATERSON, N. J., Sept. 15.—Billy Watson has decided not to build another theatre in this city at present. The property he purchased last Spring in the heart of the city will be utilized for a three-story office building. He will start operations in the Spring and the building will be ready Aug. 1. It will contain twenty stores and sixteen offices, which have already been rented to doctors and lawyers. This building will be near the new $1,500,000 Hamilton Hotel which is being erected by the Robert Treat Hotel Company, of Newark. Watson will have an income from his property of $72,000 a year, it is said.

THEATRE PARTY FOR MURPHY

A large delegation two hundred and fifty strong from B. P. O. E. Freeport lodge motored into Brooklyn Tuesday night to give George P. Murphy a theatre party at the Casino. Murphy is the featured comedian with the "Big Wonder Show." Another large theatre party will be given him tonight (Wednesday) by the Volunteer Fire Department of Freeport.

CHANGES IN FINNEY REVUE CAST

BRIDGEPORT, Conn., Sept. 17.—Ernie Mack has handed in his notice to close with the "Frank Finney Review" in Providence next week. William Evans and Josephine Mann also close with the show then.

Ben Pierce and Jack Witts will open with this show in Boston next week.

HARTFORD GRAND LOWERS PRICES

HARTFORD, Sept. 19.—With the opening of James Cooper's "Big Jamboree" show, featuring Fred Hunter, at the Grand Theatre to-day, a lower price scale went into effect. The matinee prices now range from fifteen to twenty-five and forty-five cents, and in the evening will be from thirty to forty-two and seventy-eight cents.

WATSON SHOW GETS $4,000

PATERSON, N. J., Sept. 15.—Billy "Beef Trust" Watson opened the Orpheum Theatre here last week. It is the best show Watson has had in years. He played to over $4,000 on the week. Francis McGrath Stock Company opened the Lyceum and did over $3,000 on the week.

CATHERINE CRAWFORD SIGNS

Catherine Crawford will open Saturday at Miners, Bronx, with Arthur Pearson's "Step Lively Girls." Will J. Kennedy closes and Hughy Clark takes his place.

LILLIAN ROCKLEY SIGNS

Lillian Rockley will open next week with "Harum Scarum" at the Gayety, Baltimore, as ingenue. She replaces Charlotte Millburn.

PEARL CASE TO BE HEARD THURSDAY

HERK SEEKS INJUNCTION

The argument in the injunction suit brought by I. H. Herk, burlesque producer and president of the American Burlesque Circuit against the Shubert Theatrical Company, Shubert Advanced Vaudeville and Jack Pearl to restrain Pearl from working for the Shuberts on the grounds that he is under contract to the burlesque man was postponed until Thursday of this week, when it will be heard before Judge Hough in the United States District Court.

The hearing of the case was originally set for Thursday of last week, but at the request of the attorneys for Shubert and Pearl was set back one week. Leon Laski is counsel for Herk.

Pearl has been appearing in "The Mimic World of 1921" at the Promenade Theatre atop the Century Theatre, which closed on Saturday night, Sept. 10th.

Herk alleges in his action that Pearl contracted to appear for him exclusively for five years beginning June 7, 1918, for a weekly salary ranging from $60 to $125. He complains that Pearl has violated the contract by performing for the Shuberts and others since July 1, 1921, although it was known by his recent employers that he was under contract to Herk.

NEW CAST FOR "PELL MELL"

Harry Strouss has several new principals with his "Pell Mell" Company on the American Circuit this seacon. Mildred Franklin, soubrette, has been in stock at York, Pa., for some time. Chas. Country, comedian, has been playing stock in Philadelphia, Baltimore, Cleveland, Detroit, York, and a few more other places, and Chick Griffin has been in vaudeville the past few seasons and was with Neil O'Brien the season of 1917 and 1918. He is doing black face.

WHITE HAS THROAT TROUBLE

PATERSON, N. J., Sept. 14.—Matty White was compelled to take out his specialty in the "Strolling Platers" while playing Hurtig & Seamons, due to some throat trouble. White does a novelty singing act and expects to put it back in the show again this week.

TROCADERO STOCK OPENS

PHILADELPHIA, Pa., Sept. 17.—The stock company at the Trocadero will open Monday next week. In the cast are George Carroll, Billy Wallace, Marty Pudig, Marie Baker, Mollie O'Brien, Rae Wilder, Walter Weber and a prima donna to sign.

THERESA CLARK TO MARRY

Theresa Clark, daughter of the late Peter S. Clark for many years a member of the Columbia Amusement Company, and George Forman of Philadelphia, will be married at the Willoughby Mansion in Brooklyn this Saturday.

THE SLOANES HAVE A BABY

A baby boy arrived at the home of Mr. and Mrs. Howard Sloane in Brooklyn August 30. Sloane is treasurer of the Casino Theatre, Brooklyn. Both mother and baby are doing fine, the proud father sends word.

LEONA FOX RECUPERATING

EL PASO, Tex., Sept. 17.—Leona Fox, former prima donna on the American Circuit, has been ill in this city all Summer. She is doing nicely and can be addressed care of General Delivery here.

"PEEK-A-BOO" WITH NEW SCENES BACK AT THE COLUMBIA

"Peek-a-Boo" is at the Columbia this week. The program shows Harry and Joe Kelso, Florence Darley and Ed Quigley are featured. The book is by Jean Bedini, numbers by Arallio Coccia, the lyrics and music by M. Zelenko.

"Peek-a-Boo" is practically the same show as last season, excepting several scenes and the cast. The principal comedy being taken care of by Harry Kelso, assisted by Ed Quigley. Kelso is doing a "tramp" comedy role, somewhat different to that done by Bobby Clark. His wardrobe is neater and make-up cleaner than his predecessor. Kelso worked very hard Monday afternoon and got all that could be had, with the small house there was on hand. He is a fast man and a capable comedian.

Quigley is playing the part that Paul McCullough did last season. It was all new to him, but he managed to get along in good form with Kelso. He, too, is doing a tramp, but minus the "pad." He should use this, which will no doubt help him some.

Miss Darley, an attractive young lady of the blonde type, pretty features and form, is the prima donna, who has a voice of unusual clarity of tone. Her costumes are striking and becoming to her style of beauty. She reads lines well and possesses a charming personality. In one of her numbers Miss Darley displays well formed limbs in black tights.

Joe Kelso is doing straight. He is in a number of the scenes and handles himself exceptionally well. He reads his lines with ease and is a classy dresser.

Gertrude Mullen is the soubrette. Miss Mullen is a shapely little miss, who pleases with her numbers and makes a dandy appearance. She wears pretty dresses.

Pierette, a pretty brunette, is the ingenue. This young lady leads her numbers nicely and wears neat and pretty costumes.

Ben Grinnell does a clever "Frenchman." His dialect and mannerisms suit the part and his wardrobe is that of the polished Frenchman.

Howard Morrissey is doing a "boob" part similar to the one he did last season in "Twinkle Toes." It's a funny character, when done right, and he does not overdo it.

Al Dayton handles a "rube" part nicely.

Grace Wallace is in several scenes and does very well. She looks pretty.

Maurice Cummings does a semi-straight and several character parts, taking care of them.

The chorus looks well and the girls are prettily costumed. They do credit to the well staged numbers.

Harry Kelso and Quigley make their entrance early in the show and offer a comedy singing specialty.

The "comedy band" bit went over well with Harry Kelso, Quigley, Dayton and Morrissey. Kelso worked up a lot of comedy with his trombone and hat. Morrissey gave a good selection on the violin.

Cummings offered a singing specialty of two numbers. While he sang well and got them over nicely, the act is rather slow and hurts the speed of the show. He should sing but one number and then select a faster one if possible.

The "Jazz Wedding Medley" closed the first scene, with Miss Darley as the bride and Dayton as the bridegroom. Harry Kelso married the couple and injected a lot of laughs in the scene.

The "magician" bit in one with Harry and Joe Kelso and Quigley was well done and carefully worked up.

The Balzer Sisters, two girls, offered a neat strong jaw act that pleased. This was followed by the "Ignatz Pluto Troupe World's Worst Acrobats" of the six men principals, which turned out to be a good comedy scene.

Miss Darley did very well in her singing specialty in one. She offered two numbers, the first an Italian operatic piece, well rendered, and closed with a sweet high class number. The offering was well received.

The "Four High Steppers" in a singing and dancing specialty did very well. Miss Mullen with the "Girl in Bath Tub" and "Vanities numbers" proved pleasing.

The Kelso Brothers did their "Indian club" act and livened things up. They did some nifty stunts with the clubs.

Miss Darley offered a French number cleverly.

Harry Kelso as Prof. "Who-Done-It" exposed the mysteries of the "trunk" and "milk can" tricks as they do it and created plenty of laughs.

The "Turkish bath" scene has many good comedy situations, which are working out well.

There was a very small house on hand Monday afternoon, which made it hard to get the comedy and numbers over the way they will develop later.

The show has the material and the comedians to get it over and should develop into a fine show shortly. The cast is all new except the Kelso Brothers and Miss Darley, who surely did fine.

SID.

ORCHESTRA NEWS

SOUSA TO CELEBRATE

The annual concert to be given by John Philip Sousa and his band at the Hippodrome on the night of October 2 will be marked by the celebration of the silver anniversary of Sousa's famous march, "Stars and Stripes Forever," and the first presentation here of his latest march, "On the Campus," which is dedicated to all American institutions of higher learning. Already reservations have been made which insure the attendance of groups of graduates of Columbia, New York, Harvard Yale, Princeton, Cornell, Pennsylvania and other universities.

MARGIE WINTERS WITH YERKES

Margie Winters has joined Harry Yerkes' Happy Six orchestra now on tour and will be featured on the billing as a singer of popular songs. The billing also announces that she will feature "Down Yonder" and "Stop and Rest Awhile," both L. Wolfe Gilbert songs.

MINCKLIN AT GARDEN

Edw. G. Minckiin and his fourteen-piece combination will open at Madison Square Garden October 2, playing at the basket ball games and dancing that will follow the games in the main arena, as well as at the dancing in the afternoon. His engagement at the Garden will last all Winter.

ARLO JOHNSON TOURING

Arlo Johnson and his orchestra, who closed recently at Cafe Martin, Atlantic City, and last seen in New York when they played at the Cafe de Paris last season, will start this week on an extended tour of Pennsylvania. They will be under the management of Paul Whiteman.

SHERMAN BACK FROM DANBURY

Al Sherman and his orchestra have closed their season at Lake Holahwah, Danbury, Conn. Mr. Sherman, for the present, is devoting his time to his new song "Crying Melody," which he and Sam Coslow have placed with Irving Berlin.

BIESSE AT WHITE CITY

CHICAGO, Ill., Sept. 19.—Paul Biesse has signed a contract calling for the services of himself and orchestra at the White City Ball Room.

DOWNE FORMS NEW ORCHESTRA

Hector Downe, who organized the "Original Versatile Sextette," has formed an orchestra billed as "Hector Downe and His Famous Players of America." They will play a limited engagement at the Kenmore Hotel, Albany. Afterwards, it is said, they are booked for an all-winter engagement in New York City, starting about November 5. Milo Harte, musical director of the Newman Theatre, Kansas City, will join as pianist and organist. Mr. Downe will lead the orchestra, and play the violin.

GREEN SIGNS FOR NEXT YEAR

Jack Green who, for the past two seasons, has successfully conducted Natzy's orchestra at the Biltmore Hotel Cascades and afternoon tea session, has signed to continue as leader of the orchestra for the coming season and has also contracted to make records for a large mechanical firm.

DAVIS AT PENNSYLVANIA

Meyer Davis and orchestra have closed their engagement at Bar Harbor and will take the place of Leo Erdody at the Hotel Pennsylvania. Mr. Davis also has an orchestra playing at the New Willard Hotel, Washington, D. C., and Bellevue-Stratford, Philadelphia.

DWYER BACK AT AUDUBON

Charles Dwyer, who two years ago was orchestra director at Fox Audubon Theatre, returned to take charge of the orchestra in that house last week. Dwyer had been on the road with an "Irene" company during the past year.

RADIN GETS "BLOSSOM TIME"

Oscar Radin has been engaged to conduct the orchestra for "Blossom Time," which opens at the Ambassador on September 28. The music for the play, which is in three acts, is by Franz Schubert.

WEISS AT CLUB MAURICE

Irving Weiss and orchestra will open at the Club Maurice September 27. Mr. Weiss will continue his leadership of the orchestra at the Ritz Carleton Roof, on top of the Ritz Carlton Hotel.

GENERAL NEWS

TO GIVE FIFTY-SIX CONCERTS

CHICAGO, Ill., Sept. 19.—Frederick Stock, conductor of the Chicago Symphony Orchestra, announced plans on Thursday for the thirty-first season of fifty-six concerts, which will begin Oct. 14. Jacques Gordon of New York will succeed Harry Weisback, resigned, as concertmaster. The list of soloists now engaged is: Violin—Paul Kochanski, Erika Morini, Jascha Heifetz. Piano—Wilheim Backaus, Josef Lhevinne, Guy Maier, Lee Pattison, Serge Prokofieff, Yolando Mero, Josef Hofmann, Ernest Schelling, Arthur Schnable. Vocal—Maria Ivogun, Sophie Braslau. Guest Conductor—Vincent d'Indy.

The demand for season tickets indicates the largest season sale in history of this orchestra.

CONEY HAS POOREST SEASON

Coney Island's season closed on Saturday last with the unenviable record of the poorest receipts in years.

Luna Park, Steeplechase and the larger amusement places closed their doors, as is their custom at the end of Mardi Gras, but many of the smaller places will remain open in an effort to recover some of the losses experienced during the Summer.

Practically all of the proprietors of amusement places complained that receipts had been below normal since the opening, but the bath house proprietors stated that they had done a better business this season than last.

BAR ARBUCKLE FILMS

MEDFORD, Mass., Sept. 12.—Mayor Haines today notified all motion picture houses in the city that films of Roscoe Arbuckle, the screen star, held in San Francisco in connection with the death of Miss Virginia Rappe, would be barred until Arbuckle's case had been disposed of.

One of the houses here that had an Arbuckle film billed for the week withdrew it immediately after the Mayor's order had become known.

THE LYRIC OPENS

CINCINNATI, Ohio, Sept. 26.—The Lyric, a new theatre was opened for the first time this week with a vaudeville bill; the house is under the direction of Alexander Pantages.

BIG SHOWS IN CLEVELAND

CLEVELAND, Sept. 19.—The citizens of Cleveland are enjoying a double display of vaudeville talent such as was never before presented to them, and the newspapers are likewise enjoying tripled advertising, both furnished by the B. F. Keith Theatre and the new Shubert opposition at the Euclid Avenue Opera House.

The Keith bill for the week is as follows: Rae Samuels, Elizabeth Brice & Co., Allen Rogers & Lenora Allan, Harry Delf, Burns & Freda, Tennessee Ten, McLellen & Carson, Willie Solar, Hanko Japs.

The Shubert bill is the following: Jimmy Hussey & Co., Marlow & Duffy, Grace & Eddie Parks, Burt Earle & Girls, Vine & Temple, Joe Jackson, Rath Brothers, Ziegler Sisters, Buddy Doyle.

LONDON MANAGER DIES

Henry Dana, manager for twenty years for Sir Herbert Tree at His Majesty's Theatre, died suddenly at London last week while sleeping.

Henry Dana was born in London Jan. 1, 1855, and after graduating from Cambridge spent four years on cattle ranches in our Western States. He made his theatrical debut in 1884 as Captain Hazlefoot in "The Candidate," with a provincial English company. He leased Terry's Theatre, London, for the Spring and Summer of 1895 and produced "The Passport" there, and afterward, with Charles Cartwright, he presented "Her Advocate."

SEEKING PEGGY MARSH

Peggy Marsh is being sought by a New York furrier who is seeking to collect on a $600 judgment recently obtained against the former music hall dancer for the making of a green crepe and American opossum evening wrap and altering a chinchilla coat and wrap.

Peggy Marsh achieved considerable publicity less than a year ago when she sued the Marshall Field estate claiming that Marshall Field 3d was the father of her son.

CHAPLIN GETS INJUNCTION

Charlie Chaplin obtained an injunction against the Rollo Sales Corporation, preventing them from showing three films made from cuttings of several of his old films.

NOW PLAYING SHUBERT VAUDEVILLE

HARPER AND BLANKS

SMART SET ENTERTAINERS

Thanks to A. J. JOHNSON

44TH ST. THEATRE, NEW YORK, THIS WEEK

OLYMPIA DESVALL

Closes the Wonder Bill at the Gala Opening of
Shubert's Select Vaudeville at the 44th St. Theatre

VAUDEVILLE BILLS For Next Week

B. F. KEITH VAUDE. EX.

NEW YORK CITY

Palace—Elinore & Williams—Reynolds & Donegan—Harry Watson & Co.—Fritzi Scheff—Leightners & Alexander Revue—Bobbe & Nelson—Miller & Capman.

Riverside—Clinton & Rooney—Raymond, Bond & Co.—Sharkey, Roth & Witt—Valeska Suratt Co.—Jack La Vier—Ray Raymond Co.—Ben Welch.

Royal—Three Lordens—Bill Robinson—Lor & Gene Archer—Patricola—Imhoff, Conn & Corinne—Jim McWilliams—Harry Carrol Revue.

81st Street—Herman Timberg—Frances Pritchard & Co.—A Dress Rehearsal—Newell & Most—Bender & Armstrong—Howard & Helen Savage.

Broadway—Murray Girls—Frank Shields—Billy Glason—Royal Gascoignes.

Fordham—Claudia Coleman—Musical Hunters—Jean Granese & Co.

Coliseum (Second Half)—Vincent O'Donnell.

Jefferson—Allen & Orton.

Regent—Caites Bros—Allen & Orton—Burt & Rosedale.

Franklin—Artistic Treat.

BROOKLYN

Bushwick—Herbert & Dare—Owen McGivney—Fenton & Fields—Pietro—Bert Baker—Daphne Pollard.

Orpheum—Chong & Moey—Parlor, Bedroom & Bath—Rome & Gaut—Ivan Bankoff & Co.—Wilton Sisters—Edith Taliaferro Co.—Joe Cook—Alexander Bros. & Evelyn.

Boro Park (First Half)—La Palarica Trio—Jack McAuliffe—Burt & Rosedale. (Second Half)—Gaites Bros.

Far Rockaway—La Palarica Trio.

BALTIMORE

Maryland—Sallie Fisher & Co.—Seven Bracks—Shadowland.

BOSTON

Keith's—Rolls & Royce—Kenny & Hollis—Clara Howard—C. & F. Usher—Santrey & Band—H. & A. Seymour.

BUFFALO

Shea's—James & Etta Mitchell—Paul Decker & Co.—Bob & Peggy Valentine—For Pity's Sake—Chas. Olcott & Mary Ann.

CINCINNATI

Keith's—Sealo—Jed Dooley & Co.—Musicland—Jack Benny.

CLEVELAND

Hippodrome—Unusual Duo—Russell & Devitt—Dummies—D. D. H.—Meehan's Dogs—Pressler & Klaiss—Belle Baker.

COLUMBUS

Keith's—Valda & Co.—Billy & Eddie Gorman—Ames & Winthrop—Spencer & Williams—Franklyn, Charles & Co.—Sylvia Clarke—Maxine Bros. & Bobby.

DETROIT

Temple—Walter C. Kelly—Dillon & Parker—Marcelle Falfet—Creightons—Reddington & Grant—Sully & Houghton—Frisco & Co.

ERIE

Colonial—Willie Solar—Maurice Samuels & Co.—Millicent Mower—Seed & Austin—Toney & George Co.

GRAND RAPIDS

Empress—Raymond & Wilbert—Mabel Burke & Co.—Wilson Aubrey Trio—Courtney Sisters—Eddie Ross—Reynolds Trio.

HAMILTON, CANADA

Lyric—Lord & Fuller—Dazie Nellis—Howard & Wallace—Chic Sale—Lady Alice Pets.

INDIANAPOLIS

Keith's—Bernard & Garry—Frank Wilcox & Co.—Peggy Carhart—Toto—Davis & Darnell—Johnny Burke.

LOWELL

Keith's—Cressy & Dayne—Joe Darcy—Musical Parshleys—Herman & Shirley—Allen & Cantor—Haig & La Vere—Saranoff & Sonia.

MONTREAL

Princess—Josie O'Meera—Henry B. Toomer & Co.—Jack McGowan—Fisher & Gilmore—Klick Klick—Beban & Flint—Three Kitaros.

PORTLAND

Keith's—Black & White—Fred Summer & Co.—Helen Moratti—Brennan & Rule—Wylie & Hartman—Kluting's Animals.

PITTSBURGH

Davis—Cornalini's Animals—McFarlane & Palace—McLellan & Carson—Fred Elliott—B. A. Rolfe's Revue—Burns & Freda—Rae Samuels—Burns Bros.

PROVIDENCE

Keith's—Lawton—Cloud & Marion—Mrs. Turnbull—Bert Errol—Bert Fitzgibbon—Hope Eden—Kane & Herman.

PHILADELPHIA

Keith's—Joe Towle—Fantino Sisters & Co.—The Joannys—Leonore Kern—Ruth Budd—Langford & Frederick—Ford & Rice—Handers & Millis.

QUEBEC

Auditorium—Elly—Ziska—Bell & Eva—Taylor, Howard & Them—McRae & Clegg.

ROCHESTER

Temple—The Flivvertons—Frank Gaby—Lowe, Feeley & Stella—Wm. Hallen—Camilla's Birds—J. & B. Morgan—Harry Holman & Co.—Paul Le Van & Miller.

SYRACUSE

Keith's—Tuck & Clare—Harry Hayden & Co.—Joe Laurie, Jr.—Tennessee Ten.

TORONTO

Shea's—Dallas Walker—Harry & Grace Ellsworth—Lemair, Hayes & Co.—Lloyd & Rubin—Nat Nazarro Jr. Co.—Aeroplane Girls—Doris Duncan.

Hippodrome—Perez & Marguerite—Welton & Pollock—Cummings & White.

TOLEDO

Keith's—Martin & Moore—Green & Myra—Lane & Harper—Horace Goldin & Co.—Jennings & Howland—Crane Wilbur & Martha Mansfield—Olson & Johnson.

WASHINGTON

Keith's—Bobby Pandour Co.—Ann Gray—The Love Race—Jimmy Hussy Co.

YOUNGSTOWN

Hippodrome—Daly, Mack & Daly—Doree's Operalogue—Edwin George—Profiteering—Marion Harris—Scotch Lads & Lassies.

ORPHEUM CIRCUIT

CHICAGO

Palace—Trixie Friganza—Tom Patricola—Rogers & Allen—Nash & O'Donnell—Chas. Howard & Co.—Winton Bros.—Stagpole & Spier—Ben Beyer.

Majestic—Al & F. Stedman—Gene Greene—Nat Nazarro—Cliff Nazarro—Darling Sisters—Wilfred Clark & Co.—Kellam & O'Dare—Homer Romaine.

State Lake—On Fifth Avenue—Vaughn, Comfort & Co.—Melville & Rule—Fall of Eve—Furman & Nash—Bert Melrose—Barry & Whitledge.

DULUTH

Orpheum—Michon Bros.—Follis Girls—Anderson & Graves—Clifford & Johnson—Corinne Tilton Revue—Bob Hall—Anderson & Yvel.

DES MOINES

Orpheum—Sultan—Stone & Hayes—Mary Haynes—Santos & Hayes Revue—Booth & Nina—Hugh Johnson.

DENVER

Orpheum—Dresser & Gardner—Flannagan & Morrison—Frawley & Louise—Davis Dapirstein—Carson & Willard—Four Lamys.

EDMONTON AND CALGARY

Orpheum—Van Cellos—Margaret Ford—Swift & Kelly—Dooley & Storey—Pearl Regay & Band—Jack Rose—Gautier's Toy Shop.

KANSAS CITY

Orpheum—Cavano Duo—Hugh Johnson—Wanzer & Palmer—Thos. A. Wise & Co.—Bronson & Baldwin—Sidney Grant—Vadie & Gygi—Lady Tsen Mei.

LOS ANGELES

Orpheum—Marion Morgan Dancers—Nanon, Welsh & Co.—Harry Casteel & Co.—Crummins & Gore—Sarah Padden & Co.—Mehlinger & Meyer—Frank Farron—Edith Clifford.

LINCOLN

Orpheum—Ona Munson & Co.—Jean Adair & Co.—Jean Barrios—Butler & Parker—Gordon & Rica—Mantell & Co.—Kitner & Reaney.

MINNEAPOLIS

Orpheum—Mang & Snyder—Larry Comer—Billy Arlington & Co.—Bailey & Cowan—Tempest & Sunshine—Avey & O'Neil—Kara.

MEMPHIS

Orpheum—Kranz & White—The Rozellas—Moody & Duncan—Frear, Baggett & Frear—Rose Ellis & Rose.

MILWAUKEE

Palace—The Langdons—Sig. Friscoe—Kavanaugh & Everett—Jack Osterman—Browning & Davis—Corine & Co.

Majestic—Blossom, Seeley & Co.—Laura Pierpont & Co.—Moss & Frye—Dancing Kennedys—Vera Berliner—Finlay & Hill—Pielert & Scofield.

NEW ORLEANS

Orpheum—Mary Roland & Co.—Dave Harris & Co.—Muller & Stanley—Artoris Bros.—Lew & Paul Murdock—Rasso.

OMAHA

Orpheum—Norton & Nicholson—Lyons & Yosco—Jack Inglis—Kitty Doner & Co.—Samsted & Marlon—Kramer & Boyle—Nibla.

OAKLAND

Orpheum—Wilbur Mack & Co.—Watts & Hawley—Henry & Moore—York & King—Clifford Wayne Co.—Taxie—Barbette—Riggs & Wichie.

PORTLAND

Orpheum—Carlyle, Blackwell & Co.—McKay & Ardine—Bennett Sisters—Neal Abel—Quixey Four—Juggling Mellons—Carlton & Ballew.

SIOUX CITY

Orpheum—Frank Brown—Brown & O'Donnell—Gus Edwards' Revue—Joe Bennett.

ST. PAUL

Orpheum—Geo. Yeoman—Chas. Harrison—Matthews & Ayres—Dickinson & Deagon—Ed. Janis Revue—Williams & Wolfus—The Rios.

SAN FRANCISCO

Orpheum—Sammy Lee & Friends—Wm. Halligan & Co.—The Sharrocks—Gautier's Bricklayers—Tony Grey & Co.—Millard & Marlin—Bushman & Bayne—Grant & Wallace.

SALT LAKE CITY

Orpheum—Wm. H. Crane & Co.—Scanlon-Denno & Scanlon—Ford & Cunningham—Frank Texas Walker—Clairmont Bros.—Velma Thelma—Bekefi Dancers.

SEATTLE

Orpheum—The Cansinos—Aileen Stanley—Adler & Ross—Bowers, Walters & Crocker—Hughes' Musical Duo—Wallace Galvin—Wood & Wyde.

ST. LOUIS

Orpheum—Clark & Bergman—Beth Berl & Co.—Morris & Campbell—Frank De Voe & Co.—Dooley & Sales—Clayton, White & Co.—Wilfred Du Bois.

Rialto—"Summertime"—Geo. Austin Moore—Fern & Maree—Swan & Swan—Zelayo—Bally Hoo Three.

VANCOUVER

Orpheum—Helen Keller—Geo. & May Le Fevre—Mel Klee—The Gellis—Margoria Barracks—Bob La Salle—Harry Conley & Co.

WINNIPEG

Orpheum—Schichtl's Mannikins—Adams & Griffith—Indoor Sports—Grace Nelson—Moran & Mack—Dance Fantasies—Moll Brothers.

F. F. PROCTOR

Week of Sept. 19

NEW YORK CITY

Fifth Ave. (First Half)—Florence Brady—Bob Nelson—Larry Reilly Co.—Tom Smith—Resito—Adler & Dunbar—Tyrell & Mack—Day Velie Girls—Harry Lester Mason. (Second Half)—Frank Ward—Artistic Treat—Geneve Walters—Koen & Dupree—Lowry & Prince—Joe Reilly Co.

125th Street (First Half)—Tango Shoe—At the Turnpike—Brown Sisters—Stuart & Harris. (Second Half)—Frank & Ethel Carmen—Wm. & J. Mandell—R. Perkins.

58th St. (First Half)—Chas. Keating—Berger & Bloom—Roger Grey Co.—Grindell & Esther—Doll & Gliss—Four Flushers. (Second Half)—J. C. Mack Co.—Wilke & Wilkens—Neapolitan Duo—McCarthy & Gale—Dress Rehearsal.

23d St. (First Half)—Elinore Pierce Co.—Ray Perkins—Lang & Vernon—Thos. J. Ryan Co.—Micastro Trio—Mason Cole Co.—Jussie & Ossie. (Second Half)—Emily Darrell—Elaine Beasley—Burke & Durkin—Billy Wolf & Girls.

Mt. Vernon (First Half)—Ruth Budd—Jack McAuliffe—Chas. Henrys—Dave White's Girls—Wm. Gaxton—Joe Reilly Co.—Ryan & E. Carmen. (Second Half)—Claude Coleman—Bob Nelson Co.

Yonkers (First Half)—Neapolitan Duo—Buddie Bernie—Niobe—Wilke & Wilkes—Roland & Kelly—Howard & Bruce—Dress Rehearsal. (Second Half)—Macart & Bradford—Grindell & Esther—Dell & Gliss.

ALBANY

(First Half)—Theresa & Wiley—Leon Varvara—Travers Douglas—Little Jim—Joe Laurie Jr. Co.—Gladys Delmar. (Second Half)—O'Connor & MacCormack—Nolan & Nolan—Corinne Arbuckle—Carle & Inez—Mack & James—Rubeville.

ELIZABETH

(First Half)—Leveare & Collins—Moore & Fields—Graves & Demond—Kalmar & Rubb—Ruth Roye—Rene & Roberts. (Second Half)—Van Cleve & Pete—Ryan & Haggard—Jimmy Lucas Co.

NEWARK

(First Half)—Vernon—Wm. & J. Mandell—Arthur West—B. & B. Wheeler—Sam Mann Co. (Second Half)—Bill Genevieve & Co.—Wm. & G. Dooley—Geo. Jessell Revue—Vincent O'Donnell—Dave White & Girls—Spencer & Williams—Jessie & Osie—Adler & Dunbar—Hartley & Patterson.

PORTCHESTER

Kennedy & Kramer—Burnham & Means—Betty Back—Frey & Hoyt—The Frill Shop.

SCHENECTADY

(First Half)—Dave & Lillian—Marcelle Fallett—Maurice Samuels Co.—Barren & Burt—Breen Family. (Second Half)—Cook, Mortimer & Co.—Elsine Beasley—Geo. Fredericks Co.—Lazar & Dale—Cabaret De Luxe.

TROY

(First Half)—O'Connor & McCormack—Nolan & Nolan—Corinne Arbuckle—Carle & Inez—Vernon Stiles—Rubeville. (Second Half)—Theresa & Wiley—Leon Varvara—Travers Douglas Co.—Joe Laurie & Co.—Vernon Stiles—Little Jim.

B. F. KEITH VAUDE. EX.

Week of Sept. 19

NEW YORK CITY

Harlem Opera House (First Half)—Artistic Treat—Frank Ward—Lowry & Prince—Spencer & Williams—Anderson & Burt—Diaz Monkeys. (Second Half)—Chas. Henry's Pets—Harry Breen—20th Century Revue—Kinkaid Kilties.

ASBURY PARK

Cochef Bros.—Harry Layden—Elsing & Kelgard—Ruth Warren—Love Star—Leight & Brady—Tony Cornetta Trio.

BOSTON

Boston—Musical Johnstone—Kaufman & Lillian—Merlin—Four Entertainers—Brown, Gardner & Brown.

Scolley Square—Brierre & King—Gray & Byron—Grant & Gardner—Snyder & Melino.

Washington St.—Bog Tip—Jerome & Albright—Mr. & Mrs. Martin—Lovenburg Sisters & Neary.

BANGOR

(First Half)—Paul Perry—Manning & Lee—Echoff & Gordon—Brown & Spencer—Galletti Kokin—McCoy & Walton—Maria Bart Co. (Second Half)—Elcaro Bros.—Zikso—Perrong & Oliver—Mason & Gwynne—Nelson Waring—Monarch Comedy Four—Potter & Hartwell.

BINGHAMTON

(First Half)—Follette's Monkeys—Klass & Brilliant—Sidney Taylor Co.—Rudell & Dunigan—Kirby, Quinn & Co.—Silber & North—Ramsdells & Deys. (Second Half)—Victoria Goodwin—Cronin & Hart—Thunder & Lightning—Bert Walton—Harry Jolson—Zaza & Adele.

BROCKTON

First Half)—Joe Delier—Marie & Marlowe—Kenny & Hollis—Weber & Ridnor. (Second Half)—John Blondy & Sisters—Joe Armstrong—The Leightons—Sabot & Brooks.

CAMBRIDGE

(First Half)—Sydney & Caldwell—Loney Haskell—Helen Miller—Chong & Moey. (Second Half)—Primrose Trio—Tom Kelly—Visser Co.

CANTON

Larimer & Hudson—Antler Trio—Chas. Lloyd Co.—Wm. Hallen—Bernard & Starr—Sigler Bros.

CHESTER

(First Half)—Walthour & Princeton—Rappi—Dalton & Craig—Babcock & Dolly—Herbert's Dogs. (Second Half)—Bud & J. Grey—Creedon & Davis—Espe & Dutton—Frank Sabine—Four Bards.

CLARKSBURG

(First Half)—Petty Reat & Bro.—Caroline—Volunteers—Newman & Meehan. (Second Half)—Bell & Baldwin—Big Three—Rolfe's Revue.

ELMIRA

(First Half)—Ecko & Kyao—Thunder & Lightning—Bert & Walton—Zaza & Adele. (Second Half)—Klass & Brilliant—Silber & North—Ramsdell & Deyo.

GLOVERSVILLE

Hal Springfield—Leon & Temple—Warren & O'Brien—Breen Family.

GREENSBURG

(First Half)—Elene Kroner Co.—Black & O'Donnell—Gene Metcalfe. (Second Half)—Caroline—Newman & Mehan.

Grand St. (First Half)—Harry DeCoe. (Second Half)—Pender Troupe—Arthur Miller.

HALIFAX

(First Half)—Russell & Hayes—Gertrude Morgan—Ward Bros.—Mary & A. Royce—Gypsy Songsters. (Second Half)—Elliott & West—Shapiro & Jordon—Reed & Tucker—Ladora & Beckman.

HAZELTON

(First Half)—Commodore Tom—Harry Meehan—Will & M. Rogers—Sidney & Seamon. (Second Half)—Hazel & G. Dennings—Jerry & Tineen—Jones & Cavannugh—Jean & A. Kelley.

HOLYOKE

(First Half)—El Cleve—Frances & DeMar—Robert Reilley—Dave Ferguson—Eva Fay. (Second Half)—Nothan Bros.—Morley & Chesleigh.

ITHACA

Ecko & Kayo—Rudel & Danagan—Kirksmith Sisters—Mildred Williams—Kirby, Quinn & Anger.

B.F.KEITH CIRCUIT

EDITH HELENA

Greatest Vocal Range in World

GENE HUGHES, Palace Theatre Bldg.

JAMESTOWN

(First Half)—Canaris & Cleo—Ray & N. Shannon—Stanley & Wilson Sisters. (Second Half)—Ed & Miriam—Green & LaFell—The Herberts.

JOHNSTOWN-PITTSBURGH

Pinto & Boyle—Welton & Marshall—The Rubins—Miss Mierle Co.

LANCASTER

(First Half)—Bud & J. Grey—Victoria & Goodwin—Tracey & McBride—Four Bards. (Second Half)—Selma & Bratz—Harry Meehan—Wm. & M. Rogers—New Leader.

LEWISTON

Paul Perry—Manning & Lee—Brown & Spencer—McCoy & Walton.

LAWRENCE

(First Half)—Musical Parshleys—Joe Armstrong—McCormack & Wallace—Sully & Thomas. (Second Half)—Marie & Marlowe—Weber & Ridnor—James J. Morton—Will & Ackerman.

LYNN

(First Half)—DeHalof Edwards—The Leightons—Tom Kelly—Mohl Trio. (Second Half)—Frank Markley—Anthony & Arnold—Potter & Hartwell.

MANCHESTER

(First Half)—Hill & Ackerman—Allen & Cantor—Larry Harkins Co.—Samford & Sonia. (Second Half)—Musical Parshleys—Ford & Goodrich—McCormack & Wallace—Kenny & Hollis—Welch, Mealdy & Mont.

MORRISTOWN

(First Half)—The Clown Seal—Chicadee—Johnson & Harty—Mother Goose. (Second Half)—Hunniford—Sherlock Sisters—Webb & Hall—Annabelle.

MIDDLETOWN

Kennedy & Kramer—Parco & Archer—John McGowan—Hayataka Bros.

NEWPORT

(First Half)—Sabbott & Brooks—Anthony & Arnold—Visser Co. (Second Half)—Joe Delier—Sully & Thomas—Mohl Trio.

(*Continued on page 25*)

YORK AND MAYBELLE

JUST SIGNED CONTRACTS FOR TWO YEARS. "WATCH" THIS SPACE

Kelly and Johnson

NOW PLAYING

THE LOEW CIRCUIT

Direction AMOS PAGLIA

THE CRESCENT COMEDY 4

In The Avon Comedy Four's Former Success

THE NEW TEACHER

Booked Solid Thanks to MR. LUBIN

LOTTIE GEE

PRIMA DONNA

WITH "SHUFFLE ALONG"

Now Playing 63rd St. Music Hall

Louis Berkoff and SISTER Frieda

with the Greenwich Village Follies this Season

JEAN BEDINI PRESENTS HIS 1921 EDITION OF

PEEK-A-BOO

WITH

JOE KELSO BROTHERS HARRY

COLUMBIA THEATRE, NEW YORK, NOW

SEE HARRY KELSO AS PROF. HOUDUNIT IN SENSATIONAL ESCAPES—
SCENE CONCEIVED AND STAGED BY JOE KELSO

ARTHUR MAYER

Principal comedian with Harry Thompson's "Whirl of Girls," Don Clark has the boy working great. Pirates beware

STAR, BROOKLYN, THIS WEEK

STARS OF BURLESQUE

HEBREW COMEDIAN **HARRY EVANSON** WITH JOE AND FRANK LEVITT'S "SOME SHOW" SEASON 1921-1922

WAIT—WHO—ME—

PRIMA DONNA **JULIA DE CAMERON** WITH BARNEY GERARD'S "FOLLIES OF THE DAY"

HARRY STROUSE'S PELL MELL SEASONS 1921-22-23-24 **CHAS. COUNTRY** THANKS TO SAMMY SPEARS AND RAE ROTH

AFTER 4 YEARS IN MUSICAL COMEDY **JACK H. ALTON** BACK IN BURLESQUE WITH "GROWN UP BABIES"

B. F. KAHN'S

UNION SQUARE THEATRE

NEW YORK

THE LEADING STOCK BURLESQUE THEATRE OF AMERICA

Wanted good comedians with material who can produce. Open every week in the year. Address all communications to B. F. KAHN.

WHEN PLAYING THE STAR OR CASINO THEATRES STOP AT

Dondero's Theatrical Place

High class rooms with running hot and cold water. Mrs. Frankie Dondero, formerly Vivian Young, proprietress. 158 Lawrence Street, near Fulton, Brooklyn. Moderate rates. Homelike.

MAE SMITH

SOUBRETTE — HENRY P. DIXON'S BIG REVIEW

PRIMA DONNA, WHO CAN SING, TALK AND WEAR GOWNS **EVELYN PRYCE** WITH JAZZ BABIES

BOBBY GORE

STRAIGHT MAN, DOING A LEGMANIA DANCE — WITH BIG REVIEW

JOHNNY BELL

THE ONLY AND ORIGINAL DANCING CHINK. WITH JACK SINGER'S BIG SHOW

TESS SHERMAN

(DAUGHTER OF DAN)

SOUBRETTE — AMERICA'S BEST BLUES SINGER — WITH "CUDDLE UP"

PRINCESS LIVINGSTON

INGENUE SOUBRETTE — GROWN UP BABIES

FRANKIE DALE

INGENUE — A WHIRL OF GIRLS CO.

NEW ACTS

UNA CLAYTON AND CO.

Theatre—*Proctor's Fifth Avenue.*
Style—*Comedy sketch.*
Time—*Nineteen minutes.*
Setting—*Special in "Three."*

Una Clayton, assisted by Herbert L. Griffin in a comedy sketch that immediately suggested "Merely Mary Ann," has a bright little offering that holds the attention well though lacking the vaudeville punch at the finish that brings applause.

The story concerns the efforts of Merton, a playwright to succeed in having his play produced, Miss Clayton being the slavey who cleans up his room.

Merton is annoyed by the girl who insists on cleaning up, singing as she does so, constantly talking and preventing him from work. He has but a short time to get a puch in the last act of his play, failing in which, the producers will take it off.

Worried and harrassed, he finally confides in the girl who says she is not what she seems, but the scrub woman at the theatre where he has had some previous failures.

In the talk that follows, the girl who is in love, uses her imagination and together with a recital of her own latent feelings, subconsciously furnishes the plot for the last act, or rather the continuation and "punch" for the mentally fagged budding playwright.

Miss Clayton is bright, effervescent, unctious, sparkling and an excellent character comedienne; her work is above the average generally seen in vaudeville. Griffin looked and played the part satisfactorily; the act with another more punchy conclusion would be a good piece of vaudeville property. H. W. M.

GOLD AND EDWARDS

Theatre—*Coliseum.*
Style—*Dancing.*
Time—*Twelve minutes.*
Setting—*In "One."*

One of this team was formerly with Gould and Howard, an act which was seen now and then in the small time houses around New York. The routine, Gould, or Gold as he is now billed, is doing with Edwards, is very much on the same style as that which he did with Howard. In fact lest we make a mistake, it can be said here that it is very possible that this is still the team of Gould and Howard who have changed their billing, and have made a few slight changes in their routine.

Both open in full dress, wearing the high hat commonly supposed to be worn by a Frenchman, as these two are billed as "Two Dancing Frenchmen." Following an opening medley of "Frenchie" numbers, the pair go into a soft-shoe dance. An eccentric number follows, and a solo tap dance is done after that by Edwards. This is followed by a tap-dance on skates by Gold, and the two finish on skates, doing taps behind the olio, finishing the act after the drop goes up, working in one and a half.

Both have dancing ability but lack finish. G. J. H.

EDWARD MILLER

Theatre—*Coliseum.*
Style—*Singing.*
Time—*Fourteen minutes.*
Setting—*In "One."*

Edward Miller, the tenor, formerly in vaudeville in the act of Miller and Vincent, and recently with the Shuberts, is now doing a straight singing act with Lou Silvers at the piano. Miller possesses all the qualifications for a successful single. He has a pleasing appearance, fine personality and best of all an excellent singing voice of rich quality which he uses with intelligence.

His songs are all of the semi-classic type opening with "Song of Memories" and follows with "I Love You," a melodious ballad that is now a big favorite with concert soloists. Silvers, a well known musical director, plays the accompaniments with fine musical style and also contributes a well rendered solo.

Miller, in addition to the above mentioned songs, sang "On the Road to Mandalay" and a cleverly rendered encore number.

There is a lot of class to the act which combined with Miller's fine singing makes of the offering a suitable act for any big time bill. W. V.

BOB NELSON

Theatre—*Coliseum.*
Style—*Singing.*
Time—*Fourteen minutes.*
Setting—*In "One."*

"Smiles" is rather a handicap as a billing for a male single, or would appear to be. But billing of any sort couldn't be a handicap to Bob Nelson, who has an engaging smile that makes him liked immediately. Nelson carries a pianist with him, and does a straight routine of singing, using published and special numbers.

Nelson was in the "Broadway Brevities" show last season, and also bears somewhat of a facial resemblance to the Nelson of Nelson and Cronin team which played vaudeville for several seasons.

But regardless of his past history, Nelson is at present, a very entertaining single, who will undoubtedly please in any house. He has a dandy routine of songs and delivers them very well, with the exception of one or two places where he lowers his voice too much. This fault is easily remedied, however. His singing voice is nothing remarkable, but his personality and delivery, plus the material makes him sure-fire. G. J. H.

RUBY AND GOLD

Theatre—*Proctor's 23rd St.*
Style—*Singing and talking.*
Time—*Seventeen minutes.*
Setting—*In "One."*

Two boys, with plenty of pep to put their material across. Some clever punning about hats furnishes part of the comedy element. One of the partners stops the show with his rendition of a popular ballad of the day. The audience interrupted the act to hear the chorus again. The other boy interrupts, and crabbed the encore by interjecting some not too good stuff. Then the boys try to be serious, but it is evidently impossible, and the house laughs with them. D. S. B.

NEW NAME FOR ACT

"Kings of Minstrelsy," the Hocky, Green and Madison act, has changed its title to that of "The Come Backs," which the act will be billed under from now on. Eddie Horan has been added to the cast.

VAN AND CORBETT BOOKED

Jim Corbett and Billy B. Van have booked several Orpheum dates which they will intermingle with their Keith bookings. They will open at the Majestic, Chicago, on September 25, from there go to Indianopolis, to St. Louis, to Milwaukee, back to Chicago, where they will play the Palace. The rest of the Orpheum circuit will probably follow.

CHAS. E. BRAY IN TOWN

Charles E. Bray, general Western representative for the Orpheum Circuit, who has been visiting in the East for the past month, came to New York again last week. He will leave in time to attend the opening of the new Hennepin Theatre, a Junior Orpheum house, in Minneapolis, scheduled for October 9.

A big bill will open the house.

A NEW COMBINATION
DAN BILLY
MALEY & O'BRIEN
IN A BRAND NEW NOVELTY ENTITLED
"UP AND DOWN"
Using a Syracuse (Easy) Washing Machine—also Special Drop in One
Address
125 W. 49th St., New York City

VILLA and STRIGO
FORMERLY TEXAS DUO
SINGING, DANCING, HAWAIIAN MUSIC AND BEAUTIFUL GOWNS
DIRECTION DANNY DAVENPORT—MICKEY CURRAN

DICK THOMAS
And ALL STAR CAST IN THE NEW LEADER
Direction LEWIS & GORDON

BROWN'S DOGS
Thanks to Mr. J. H. LUBIN
Playing LOEW Time

DON CLARK

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(First Half)—Turelly—Raymond Bond Co.—Carleton & Tate—Four Readings. (Second Half)—The Faynes—Mason & Dixon—Three Dixie Boys.

NEW LONDON
(First Half)—Will Crutchfield—Morley & Chesleigh—Mason & Dixon—Lady Ogatowaga. (Second Half)—Walsh & Austin—Happy Jack Gardner—Melo Funs.

OLEAN
(First Half)—Ed & Miriam—Green & LaFell—The Herberts. (Second Half)—Canaris & Cleo—Ray & N. Shannon—Stanley & Wilson Sisters.

OSSINING
Enigma—Winlake & Vandyke—Florian Four—Barton & Bennett—Girlie & Cyclones.

PITTSFIELD
(First Half)—The Faynes—Pardo & Archer—Warren & O'Brien—Melo Funs. (Second Half)—Will Crutchfield—Frances & DeMar—Dave Ferguson—Robert Reiley Co.

PITTSBURGH
Delores Francis—Shadowettes—Brandon & Taylor—Tower & Martin—Eddie Holt—Walters & Cliff Sisters—Ted & F. Burns—Sheldon & Sheldon—Bedell & Bedell.

PITTSBURGH-JOHNSTOWN
Chas. Tabians—Robinson's Baboons—Cooper & Simons—Leffingwell Co.—Marvellous DeOnzo.

PASSAIC
(First Half)—Hunniford—Walsh & Austin—Sherlock Sisters—Webb & Hall—Selma Braz Co. (Second Half)—Tom Clown Seal—Sandifer & Benson—Miss Cupid—Wheeler & Potter—Levy & Girls.

PATERSON
(First Half)—Jay Regan Co.—Combe Backs—Jordon & West. (Second Half)—Moore & Fields—Love Knights—Ruth Hayward Co.—Leonard Ward—Shaw's Sporting Dogs.

PHILADELPHIA, PA.
Wm. Penn (First Half)—Girard's Monks—Ryan & Ryan—Espe & Dutton—Creedon & Davis—Sabine & Tappan. (Second Half)—Harry Goulson Girls—Rappi—Dalton & Craig—Babcock & Dolly—Herbert's Dogs.
Keystone—Kafka & Stanley—Golide & Thorne—Rathburn Four—King & Irwin—Buckridge Casey.
Girard Ave. (First Half)—Jack McGowan—Wilbur Sweatman Co.—Jones & Cavanaugh—The New Leader. (Second Half)—Graves & DeMonde—Ryan & Ryan—Girard's Monks.

QUEBEC
Black & White—Jerome & France—Perez & Marguerite—Ernie & Ernie.

SYRACUSE
Cook & Mortimer—Cronin & Hart—Elaine Beasley—Geo. S. Fredericks—Lazar & Dale—Cabaret De Luxe.

SO. NORWALK
Spoors & Parsons—Carleton & Tate—Kennedy & Berle—Clarke & Verdi—Four Readings.

ST. JOHN
(First Half)—Elliott & West—C. Leonard Fletcher—Shapiro & Jordon—Reed & Tucker—Ladora & Beckman. (Second Half)—Lecardo Bros.—Nelson Waring—Perron & Oliver—Mason & Green—Monarch Comedy Four.

STEUBENVILLE
(First Half)—Montrose & Nelson—Howard & Ross—Lee Haley—Barret & Cunneen. (Second Half)—Petty, Reat & Bro.—Angel & Fuller—Volunteers—Elene Kroner Co.

VAUDEVILLE BILLS

(Continued from Page 21)

STAMFORD
(First Half)—Sendifer & Benson—Wheeler & Potter—Annabelle—Jean Sothern—Hayataka Bros. (Second Half)—James & E. Mitchell—Lady Ogatogara—Raymond Bond Co.—Perez & Corvina—The Come Backs.

TORONTO.
Taylor, Howard & Them—Bella Eva—Leupsid—Lord & Fuller—J. C. Lewis Co.—Updren Brothers.

WHEELING.
(First Half)—Chic Overfield—Angel & Fuller—Bell & Baldwin—Big Three. (Second Half)—Rolfe's Revue—Montores & Nelson—Black & O'Donnell—Barrett & Cunee.

POLI CIRCUIT

BRIDGEPORT.
(First Half)—Dare Brothers—Tommy Lyman Co.—Fifer Brothers Girlie—Worden & Burke—Money is Money. (Second Half)—Chadwick & Taylor—Margaret Taylor—Chadwick Taylor—Walter Fishter Co.—Bryang & Stewart—B. A. Rolfe Co.

HARTFORD.
Capitol (First Half)—Reckless & Arley—Williams & Taylor—Regal & Moore—Ming Kee Four—Dave Schooler Co. (Second Half)—Franklin Brothers—Silver Duval Co.—Evelyn Phillips Co.—Charlie Wilson—Rosmond Johnson Co.
Palace (First Half)—Hart & Klene—Hazel Moran—Diamond & Brennan—Marino & Berga—B. Shaw Revue. (Second Half)—O'Donnell Co.—Manuel Romaine Co.—Alme Nelson Co.—Tommy Lyman Co.

NEW HAVEN.
Bijou (First Half)—Royal Sextette—John P. Rogers—P. & G. Hall—Baxley Porter—Spoor & Parsons. (Second Half)—Yamamoto—Flo Nelson's Surprise—Marriage vs. Divorce—Worden & Burke—Fifer Brothers & Girlie.
Palace (First Half)—Margaret Taylor—Chadwick & Taylor—Silver Dival Co.—Bryant & Stewart—B. A. Rolfe Co. (Second Half)—Chas. Ledegar—Williams & Taylor—Cartmell & Harris—Basil & Frabito—Dave Schooler Co.

SCRANTON.
Poli (First Half)—Percival Girls—George P. Wilson—Columbia & Victor—Dolly Dumplin—Frank Dobson. (Second Half)—Dave Johnson—Flanagan & Stapleton—Murray Kissen Co.—Bobby Heath & Sperling—Amaranth Sisters.

SPRINGFIELD.
Palace (First Half)—Jean & White—Grace Leonard Co.—J. Rosmond Johnson—Cahill & Romaine—Sawing a Woman in Two. (Second Half)—Lynch & Zeller—F. & M. Dale—Lewis Hart Co.—Held & Adams—Cave Man Love.

WATERBURY.
Poli (First Half)—O'Donnel Co.—Fred & M. Dale—Evelyn Phillips—Held & Adams—Lewis Hart Co. (Second Half)—Dare Brothers—Hazel Mann—P. & G. Hall—Mink Kee Four—Money is Money.

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Poli (First Half)—Dave Johnson—Flanagan & Stapleton—Murray Kissen Co.—Bobby Heath Co.—Amaranth Sisters. (Second Half)—Percival Sisters—George P. Wilson—Columbia & Victor—Dolly Dumplin—Frank Dobson.

WORCESTER.
Poli (First Half)—Chas. Ledegar—Ford & Goodrich—Watter Fiser Co.—Basil & Frabito—Cave Man Love. (Second Half)—Reckless & Arley—Grace Leonard Co.—Regal & Mack—Caholl & Romaine—Sawing a Woman in Two.

WORCESTER.
Plaza (First Half)—Yamamoto—Flo Nelson & Surprise—Mannel Romaine Co.—Cartmell & Harris. (Second Half)—Royal Sextette—Rena Roland Co.—Barley & Porter—Jean & White.

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CHICAGO.
American (First Half)—Garnett & Hill—Si Jenks—"Summer Eve"—Car McCullough—Joe Thomas' Sax-o-tette. (Second Half)—Flo & Ollie Walters—A Touch in Time—Harry Cooper—Van & Vernon.
Lincoln (First Half)—The Cotton Pickers—Van & Vernon—Ed. Morton—Four Camerons. (Second Half)—Garnett & Hill—Howard & Clark—Jos. L. Browning—Jack Hedley Trio.
Avenue (First Half)—Barney & Freeman—Williams & Howard (Second Half)—McCarver & Robinson—Speaker Lewis—Our Future Home.
Empress (First Half)—Nippon Duo—Goetz & Duffy—Henry Catalano & Co—John Geiger—Marians Canines. (Second Half)—Frank & Milt Britton—Frank & Garcia Demont—Marlettes Manikins—Edw. Marshall—Jean Gordon Players.
Kedzie (First Half)—Norris Springtime Frolic—Frank & Gracia Demont—Rinehart & Duff—Hal Johnson & Co.—Jo Jo Harrison—Three Gregorys. Second Half)—Williams & Howard—Goetz & Duffy—Henry Catalano & Co.—Ed Morton.
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Odeon (First Half)—Nifty Trio—Zemater & Smith. (Second Half)—Kale & Indetta—Harry Hayward & Co.

BELLEVILLE, ILL.
Washington (First Half)—Holly—Rhoda Royals Elephants. (Second Half)—Benny Harrison & Co.

BLOOMINGTON.
Majestic (First Half)—Willie Hale & Brother—Karl Karey—Blossoms. (Second Half)—Knapp & Cornalla—Beatrice Morelle Sextette.

CHAMPAIGN.
Orpheum—First Half)—Frank & Milt Britton—Carlisle & Lamal—Fred'k V. Bowers Revue—Rya Conlin—Fiske & Lloyd—Bronson & Edwards. (Second Half)—Kiuzo—Tilyou & Rogers—Billy Doss Revue—McGrath & Deeds—Milt Collins—Joe Thomas' Sax-o-tette.

CENTRALIA, ILL.
Grand (First Half)—Almond & Hazel—Peters & West. (Second Half)—Williams & Culver—Keno Keyes & Melrose.

CEDAR RAPIDS, IA.
Majestic (First Half)—Valayda—Ed. & Bertie Conrad—Stanley Trippe & Martin—Hugh Herbert & Co.—Zuhn & Dries. (Second Half)—Three Gregorys—E. J. Moore & Co.—Marston & Manley—The Camerons—Merian's Canines.

DAVENPORT.
Columbia (First Half)—Bennington & Scott—Howard & Clark. (Second Half)—Miss Robbie Gordone—Ed. & Birdie Conrad—Hugh Herbert & Co.—Zuhn & Dreis—Tarzan.

DECATUR.
Empress (First Half)—Redmond & Wells—Bernard & Ragan—Geo. Morton—"Flashes" With Doc Baker. (Second Half)—Fiske & Lloyd—Lorraine Sisters—Shriner & Fitzsimmons—Five Avalons.

DUBUQUE, IA.
Majestic—Speaker Lewis—Hollins Sisters—Chas. Gill & Co.—Marsson & Manley—Maud Ellet & Co.

DES MOINES, IA.
Majestic (First Half)—Cleo Thomas—Craig & Cremmer—Great Vulcano & Co.

EVANSVILLE.
Grand—Palermo's Canines—Flanders & Butler—Duval & Little—Billy Lightelle & Girls—Al Wohlman—Will Gilbert & Co.

TERRE HAUTE AND EVANSVILLE
E. ST. LOUIS, ILL.
Split.
Erbers (First Half)—William & Culver—Princess Kalama & Co.—Keno Keyes & Melrose—Harry Cooper. (Second Half)—Harry Berry & Miss—Jess & Doll—Walmsley & Keating—Rhoda Royal's Elephants.

ELGIN.
Rialto (First Half)—McGrath & Deeds—Wastika & Understudy. (Second Half)—Nippon Duo—Great Howard—Blossoms.

FREEMONT, NEBRASKA.
Wall—Waters Hopkins & Churchill—McHenry & Flodine.

GRAND ISLAND, NEBR.
Majestic—Two Kawanas—Cleo & Thomas—Bell & Belgrave.

GALESBURG.
Orpheum—Follis & Le Roy—Foley & Jaxon. (Second Half)—Tyler & St. Clair—Francis & Kennedy.

JOILET.
Orpheum (Sunday)—Signor Friscoe—Coley & Jaxon—A Japanese Revue. (First Half)—E. J. Moore. Second Half)—Roberts & Clark Co.

KANSAS CITY, MO.
Globe (First Half)—Sullivan & Mack—Warner & Cole—Le Roy & Mabel Hartt—Dave Manley—Maxwell Quintette. (Second Half)—Lind Brothers Aleva Duo—Billy Miller & Co.—Marian Gibney—Hill's Society Circus.

KENOSHA, WISC.
Virginian (First Half)—Stanley Tripp & Martin. (Second Half)—Karl Karey—Summer Eve.

LINCOLN, NEBR.
Liberty (First Half)—Orville Stamm—MacGowan & Knox—Four Lunds—Al Abbott—Hanson & Burton Sisters. (Second Half)—Arthur & Henriette—Three Buddies—Mitchell & Markham—Cozy Review.

MADISON.
Orpheum (First Half)—Howard & White—Transfield Sisters—Dolly Kay—Marks & Wilson—Ward & Dooley. (Second Half)—Byron & Haig—Val Harris & Co.—Marshall Montgomery—Yip Yap Yaphankers.

OMAHA, NEBR.
Empress (First Half)—Arthur & Henriette—Three Buddies—Mitchell & Markham—Cozy Revue. (Second Half)—The Brightons—Nelson & Madison—Princess Pala & Hawaiians.

PEORIA.
Orpheum (First Half)—Al Jerome—Saxton & Farrell—Beatrice Morelle Sextette—Knapp & Cornalla—Walmsley & Keating—Tarzan. (Second Half)—Willie Hale & Brother—Roderd & Marconi—Carlisle & Lamal—Fred J. Bowers' Song Revue—Si Jenks—Bronson & Edwards.

QUINCY.
Orpheum (First Half)—Tyler & St. Clair—Francis & Kennedy. (Second Half)—Follis & Le Roy—Coley & Jaxon.

ROCKFORD.
Palace (First Half)—Byron & Haig—Val Harris & Co.—Marshall Montgomery—Yip Yap Yaphankers. (Second Half)—Ward & Dooley—Transfield Sisters—Dolly Kay—Marks & Wilson—Howard & White.

RACINE, WISC.
Rialto (First Half)—Clifford & Leslie-Sun—Champerlain & Earl—Jean Gordon Players—Flo & Ollie Walters. Second Half)—Karl Karey—Summer Eve.

(Continued on page 30)

Arthur Millar
AND GIRLS
Playing B. F. Keith Circuit

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OPEN FOR ENGAGEMENT
Address BILLY GATES, 313 West 48th St., N. Y. C.

VINCENT LOPEZ
AND HIS
KINGS of HARMONY
Late of PAT ROONEY'S "LOVE BIRDS" and ROSS & FENTON FARM

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(Continued from Page 21)

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Palace (First Half)—Jean & White—Grace Leonard Co.—J. Rosmond Johnson—Cahill & Romaine—Sawing a Woman in Two. (Second Half)—Lynch & Zeller—F. & M. Dale—Lewis Hart Co.—Held & Adams—Cave Man Love.

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Orpheum—First Half)—Frank & Milt Britton—Carlisle & Lamal—Fred'k V. Bowers Revue—Rya Conlin—Fiske & Lloyd—Bronson & Edwards. (Second Half)—Kinzo—Tilyou & Rogers—Billy Doss Revue—McGrath & Deeds—Milt Collins—Joe Thomas' Sax-o-tette.

CENTRALIA, ILL.
Grand (First Half)—Almond & Hazel—Peters & West. (Second Half)—Williams & Culver—Keno Keyes & Melrose.

CEDAR RAPIDS, IA.
Majestic (First Half)—Valayda—Ed. & Bertie Conrad—Stanley Trippe & Martin—Hugh Herbert & Co.—Zuhn & Dries. (Second Half)—Three Gregorys—E. J. Moore & Co.—Marston & Manley—The Camerons—Merian's Canines.

DAVENPORT.
Columbia (First Half)—Bennington & Scott—Howard & Clark. (Second Half)—Miss Robbie Gordone—Ed. & Birdie Conrad—Hugh Herbert & Co.—Zuhn & Dreis—Tarzan.

DECATUR.
Empress (First Half)—Redmond & Wells—Bernard & Ragan—Geo. Morton—"Flashes" With Doc Baker. (Second Half)—Fiske & Lloyd—Lorraine Sisters—Shriner & Fitzsimmons—Five Avalons.

DUBUQUE, IA.
Majestic—Speaker Lewis—Hollins Sisters—Chas. Gill & Co.—Marsson & Manley—Maud Ellet & Co.

DES MOINES, IA.
Majestic (First Half)—Cleo Thomas—Craig & Cremmer—Great Vulcano & Co.

EVANSVILLE.
Grand—Palermo's Canines—Flanders & Butler—Duval & Little—Billy Lightelle & Girls—Al Wohlman—Will Gilbert & Co.

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Erbers (First Half)—William & Culver—Princess Kalama & Co.—Keno Keyes & Melrose—Harry Cooper. (Second Half)—Harry Berry & Miss—Jess & Doll—Walmsley & Keating—Rhoda Royal's Elephants.

ELGIN.
Rialto (First Half)—McGrath & Deeds—Wastika & Understudy. (Second Half)—Nippon Duo—Great Howard—Blossoms.

FREEMONT, NEBRASKA.
Wall—Waters Hopkins & Churchill—McHenry & Flodine.

GRAND ISLAND, NEBR.
Majestic—Two Kawanas—Cleo & Thomas—Bell & Belgrave.

GALESBURG.
Orpheum—Follis & Le Roy—Foley & Jaxon. (Second Half)—Tyler & St. Clair—Francis & Kennedy.

JOILET.
Orpheum (Sunday)—Signor Friscoe—Coley & Jaxon—A Japanese Revue. (First Half)—E. J. Moore. Second Half)—Roberts & Clark Co.

KANSAS CITY, MO.
Globe (First Half)—Sullivan & Mack—Warner & Cole—Le Roy & Mabel Hartt—Dave Manley—Maxwell Quintette. (Second Half)—Lind Brothers Aleva Duo—Billy Miller & Co.—Marian Gibney—Hill's Society Circus.

KENOSHA, WISC.
Virginian (First Half)—Stanley Tripp & Martin. (Second Half)—Karl Karey—Summer Eve.

LINCOLN, NEBR.
Liberty (First Half)—Orville Stamm—MacGowan & Knox—Four Lunds—Al Abbott—Hanson & Burton Sisters. (Second Half)—Arthur & Henriette—Three Buddies—Mitchell & Markham—Cozy Review.

MADISON.
Orpheum (First Half)—Howard & White—Transfield Sisters—Dolly Kay—Marks & Wilson—Ward & Dooley. (Second Half)—Byron & Haig—Val Harris & Co.—Marshall Montgomery—Yip Yap Yaphankers.

OMAHA, NEBR.
Empress (First Half)—Arthur & Henriette—Three Buddies—Mitchell & Markham—Cozy Revue. (Second Half)—The Brightons—Nelson & Madison—Princess Paia & Hawaiians.

PEORIA.
Orpheum (First Half)—Al Jerome—Saxton & Farrell—Beatrice Morelle Sextette—Knapp & Cornalla—Walmsle & Keating—Tarzan. (Second Half)—Willie Hale & Brother—Roderd & Marconi—Carlisle & Lamal—Fred J. Bowers' Song Revue—Si Jenks—Bronson & Edwards.

QUINCY.
Orpheum (First Half)—Tyler & St. Clair—Francis & Kennedy. (Second Half)—Follis & Le Roy—Coley & Jaxon.

ROCKFORD.
Palace (First Half)—Byron & Haig—Val Harris & Co.—Marshall Montgomery—Yip Yap Yaphankers. (Second Half)—Ward & Dooley—Transfield Sisters—Dolly Kay—Marks & Wilson—Howard & White.

RACINE, WISC.
Rialto (First Half)—Clifford & Leslie-Sun—Champerlain & Earl—Jean Gordon Players—Flo & Ollie Walters. Second Half)—Karl Karey—Summer Eve.

(Continued on page 30)

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"THEODORA" IN PICTURES

The Goldwyn company will present early in October, at a Broadway Theatre, the name of which will be announced in a few days, a big spectacular screen presentation of Sardou's immortal drama, "Theodora." This famous classic, founded upon history, and with the prestige of having been one of the greatest vehicles ever used by Sarah Bernhardt has been picturized upon a vast scale in Italy where it was screened by the Unione Cinematografico Italiana under the supervision of the famous Italian screen director, Il Commendatore Arturo Ambrosio. The picture has been two years in the making, and represents the pinnacle of achievement in Italian film production. Signor Ambrosio had the unofficial assistance of the Italian government in making "Theodora."

The cast contains more than ten thousand people and the entire field of Italian art was combed to contribute to the picturization of "Theodora." All of the sets were designed and built by Brazzini, the famous architect of the Vatican, who constructed more than twenty gigantic sets on the Lake of Albano near Rome to get the proper atmosphere. The most gigantic of these settings shows the ancient hippodrome in Byzantium, as Constantinople was called when Theodora was Empress of the ancient Roman Empire.

The picture in its entirety cost more than fifteen million lire, which at ordinary rate of exchange would be three million dollars, and inasmuch as this gigantic sum was expended within the borders of Italy in making the picture, the expenditure is more than twice that of any other picture ever before made in that country.

IRENE CASTLE COMING BACK

Irene Castle will be seen in a new musical comedy on Broadway this season. Her agent, Maxim P. Lowe, is now dickering for a book and score for her.

MUST NOT USE "RIALTO" NAME

By an order of Supreme Court Judge Lydon, given last week, Jacques Pressburg and a band of musicians under him, were restrained from using the name "Rialto Orchestra," in conjunction with the showing of a motion picture at the Mannattan Opera House. The orchestra is that which formerly played at the Rialto and went on strike. The complaint was brought against them by Albert Falck, counsel for the Rialto Theatres Company, who said that a new orchestra had replaced them, and which thus took away their right to call themselves the "Rialto Orchestra."

BAR ARBUCKLE FILMS ON SUNDAY

BOSTON, Sept. 19.—Fatty Arbuckle's pictures have been barred on Sundays here by Col. Alfred E. Foote, Commissioner for Public Safety. His reason is that those pictures are considered demoralizing to the morals of the youth of Massachusetts. Under the law, the commissioner must approve the Sunday programs. He has no jurisdiction over the week-day performances, however, unless there is a complaint of the pictures being in violation of the law.

WINDSOR REVUE OPENS SEPT. 24

The second of the Walter Windsor Cabaret Circuit revues opens at Somers', Brooklyn, Saturday, September 24, with "Cooking Up Pleasure."

Those included in the cast are Sam Fletcher, John Doherty, Mildred Tyson, Ethel Parker, Adele Miller, "Brownie," Alice Lee, "Pat" King, Elsie Sage, Evelyn Gerst, Eva Fondelier and Pearl Clark.

McKEE OPENS OFFICE

John McKee, stage director of Savage's "Lady Billy," "Cornered," and "Shavings," will open his own office early next month. This will be McKee's first attempt at freelancing.

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FILM FLASHES

Douglas Fairbanks and Mary Pickford sail for Europe on the White Star liner *Olympic* the 24th of this month.

Lionel Barrymore's latest feature, "Boomerang Bill," will be released by Cosmopolitan Productions shortly.

L. J. Gasnier, the French director, has completed "Ma'mselle Jo," based on Harriet Comstock's novel by that name.

Mary Pickford and Douglas Fairbanks will start on the second lap of their honeymoon when they leave for Europe Sept. 24th.

National Exchanges, Inc., announce the release of "Shadows of the West," with Hedda Nova, Pat O'Brien and Ben Corbett, Oct. 1st.

Sessue Hayakawa's latest starring vehicle, "When Lights Are Low," has been released for showings at fourteen Keith and Proctor houses.

Realart's newest star, May MacAvoy, is starring in "Everything For Sale," directed by Frank O'Connor. Hector Turnbull wrote the story.

Pauline Frederick's next starring vehicle, the "Lure of Jade," is now in course of production in the R-C's studio in California. Colin Campbell will direct Frederick, relieving Henry King.

William Smith Mason has donated the New York studios of the Famous Players, Inc., on 56th street to Yale University, to be sold for the Yale Endowment Fund. The F-P lease has two years to run.

Exceptional Pictures Corporation will, at a private showing in the Grand Ballroom of the Hotel Astor, Oct. 6th, present Charles (Chic) Sales in "His Nibs." This is their second production.

Mrs. Martha S. Hittack, mother of Wanda Hawley, suffered a stroke of paralysis, her death following within twenty-four hours. She was 51 years old, and resided in Bremerton, Wash. Her daughter was at her bedside when she died.

Mrs. Laura L. Vekroff began suit in the Supreme Court for separation from Gearge Vekroff, a scenario writer, who lives in Hollywood. She alleges abuse and that he has an income of $20,000 a year.

Glenn Hunter will be seen opposite Dorothy Gish in the Paramount picture "Oh, Jo."

Pearl White is at work on her next Fox picture, entitled "Open Your Eyes." She is directed by Kenneth Webb.

Louise Lorraine has signed a contract to star in three Century Comedies. The first will be "Sea Shore Scrapes."

Houdini has completed his latest picture, tentatively called "Haldene of the Secret Service." He also wrote the story.

As a Fox super-special, the "Count of Monte Cristo," directed by Emmet J. Flynn, is now in preparation at the Western Studios.

Charles Meredith will play the male lead opposite Miss Ethel Clayton in the forthcoming Paramount production, "The Cradle."

Macey Harlan has been engaged for the forthcoming Selwyn production of the "Silver Peacock," starring Olga Petrova, stage and screen star.

Mildred Harris will play the lead opposite Thomas Meighan in "A Prince There Was," which is in the process of production now at the Lasky Studio, Hollywood.

Dustin Farnum, returning to Fox stardom, has begun his new vehicle, tentatively entitled "Cursed," at the Hollywood Studios, under the direction of Bernard Dunning.

Harry Beaumont, director, has engaged Gaston Glass to play the male lead in "Glass Houses," starring Viola Dana. Glass achieved fame as the crippled boy in "Humoresque."

The Film Company of Ireland will, in connection with the Lexington Festival Orchestra, present "Knock-na-Gow" at the Lexington Theatre for two weeks, beginning next Sunday.

Norman Dawn has been engaged to supervise the forthcoming Sessue Hayakawa picture, entitled "The Street of the Flying Dragon," which will be released by the R-C Pictures.

Mme. Nazimova's Eastern trip, for the purpose of viewing her dramatization of "Camille," has ended. She will return to the coast this week with her husband, Charles Bryant, and Rudolph Valentine.

Eva Balfour, noted actress and producer of English films, has come to America to put on some pictures here. One of the first features to be put on by the Eva Balfour Film Co. will be "Le Jeloux."

Rush Hughes, son of Rupert Hughes, has become a motion picture actor, temporarily. He plays a part in the "Wall Flower," his father's latest photoplay. Following this, he will come East to resume his studies.

Work on a forthcoming Wanda Hawley picture was delayed when the star was suddenly summoned to the bedside of her mother, Mrs. Martha S. Hittack. Mrs. Hittack died 24 hours later, following a paralytic stroke.

William Fox has closed a deal with William Patterson White, writer of Western stories, whereby he obtains three of White's novels for the use of either Tom Mix or Buck Jones. They are "Buster," "Heart of the Range," and "Lynch Lawyers."

Francis X. Bushman and his wife, Beverly Bayne; June Elvidge, Carlyle Blackwell, Lew Cody, Juanita Hansen, Clara Kimball Young, Bessie Eyton, Belle Bennett, H. B. Warner, who has been there before; Mae Marsh and Vivian Martin, are now actively engaged in legitimate theatricals. Offers have been made to Mabel Normand, Grace Desmond, Harry Myers, Bessie Love and numerous other photo-players.

WORK ON NEW CURRAN STARTS

SAN FRANCISCO, Sept. 19.—Excavation work was commenced last week for the foundations of the new Shubert-Curran Theatre on Geary street. According to the contractors the steel work will be started in two weeks.

ALMY OUT ON BAIL

Fred Almy, Jr., former secretary of the Owen Moore Film Corporation, was released in $10,000 bail last week after being arrested on complaint of Owen Moore. Moore claims that Almy worked for him as secretary to the firm during the period of October 9, 1919, and February 10, 1921, and that Almy endorsed and cashed checks of the corporation amounting to $11,500 and appropriated the money to his own use. Moore has brought a civil suit for the return of the money.

"GOLEM" TO BE RELEASED

The European production, "The Golem," which has made a phenomenal record at the Criterion Theatre, New York, and Paul Powell's production, "Dangerous Lies," are the features scheduled for release by Paramount September 25.

Few other pictures in the whole history of the industry have been received by the press with the enthusiasm which has greeted "The Golem." Heywood Broun, the noted dramatic critic of the New York *Tribune*, now with the *World*, declared in the *Tribune* that it was "the most notable achievement in motion pictures New York has seen." The *Sun* called it a screen masterpiece, and added: "It is a photoplay no motion picture fan should miss seeing." "The magnificence of the production has rarely been equalled," said the *Mail*.

"The Golem" was first preented at the Criterion in New York on the 19th of last June and it is still running there. There has hardly been a performance, afternoon or evening, in all these three months that has not played to standing room. The story of "The Golem" deals with a legend of medieval Europe and the scenes are laid in Prague in the sixteenth century. The Golem is a monster of clay fashioned by a Jewish rabbi and brought by him to life to save his race. How the rabbi loses control of the monster and nearly brings that race to ruin is shown in some of the most tremendous scenes ever pictured. Paul Wegoner wrote the story based upon the legend and directed the photo-play, and also plays the leading role of the giant come to life.

The other release, scheduled for the 18th, "Dangerous Lies," is a Paul Powell production made at the London studios of Famous Players-Lasky British Producers.

THE SHERIDAN OPENS

The Sheridan Theatre, owned and controlled by the Sheridan Theatre Company, Max Spiegel, president, was opened Saturday night to an invited audience of 2,700. The Sheridan is located at Seventh avenue and Twelfth street, in the old Greenwich Village section. It is the first house in a class with the big houses to be opened in this district and was erected at the cost of $700,000. The interior color scheme is green, gold, and ivory, with an innovation in the fact that the front rows are forty feet from the screen, doing away with objectionable close-up views. The inaugural picture was "Disraeli," starring George Arliss, and a comedy entitled "Gone to the Country," the pictures being shown in connection with a Symphony Orchestra.

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COLUMBIA THEATRE, N. Y. City

WEEK SEPTEMBER 26

Utica Morning Telegram, September 9, 1921.

"PAL AL" WITH A CLEAN SHOW OPENS IN UTICA

Reeves' "Big Beauty" Combination Starts Burlesque A-Rolling Here

Al Reeves and his favorite banjo, so far as the stage-going public is concerned, for a dozen years past, yesterday made his first appearance in Utica this season with his "Big Beauty Show" at the Colonial Theatre and to say that his production furnishes a pleasant surprise is putting it mildly.

And "Your Old Pal, Al," deserves credit as never before for putting up a simon-clean production and there was liberal applause last night for the many excellent features offered. Perhaps the most welcome change over the policy of years past was Al's personal reappearance wtih his banjo. Years ago winner of the world's banjo playing championship, carrying with it the Richard K. Fox medal, Al Reeves' comeback this year proves that he lost none of his cunning with the strings.

His performance last night demonstrated that he is still in the championship class, his fingers manipulating the strings of his instrument in flawless fashion, bringing out the tones clear cut and without a blemish.

Combination is Sure-Fire

With emphasis upon legitimate comedy, songs and dance, and with the suggestiveness of other seasons erased to the extent that not even a whiff remains, Al's new combination comes under the wire as a sure-fire winner.

The new Reeves vehicle is split into two musical compounds, with liberal doses of comedy woven in by Harry (Heine) Cooper.

But there's plenty of fun, plenty of melody, plenty of dancing, and "heap much good looking women" a sure indication that the eye of Al has not lost its cunning any more than have his banjo hands.

Cooper, a graduate of oter Columbia shows, evidences decided improvement. His comedy methods are another and more effective. His familiar "recitation" bit and his souse bid fair to become burlesque classics. There is a decided change for the better in the drunk scene. It is realistic, yet free from offensiveness. The card game bit has the appearance of newness even if it may not be. And the house liked it immensely.

Reeves has not stinted on production. There's a chorus of 20 and most of 'em are under 20. Two pony pages afford a novelty. There's a costly splash with costumes and with scenic effects. The orange and gold color scheme for the first act's finale, "In Bubbleland," is especially dainty. The eight settings are done on a scale above burlesque's average.

HETTY KING ARRIVES

Hetty King, the well known male impersonator of London, arrived in this country aboard the *Baltic* last week.

Miss King's last professional appearance here was ten years ago when Klaw and Erlanger presented "Advanced Vaudeville," for although the impersonator was booked for a tour of this country in 1914, the war interfered with her appearance on this side.

FOLIES BERGERE REVUE OPENS

A new revue at the Folies Bergere, 51st and Broadway, opened auspiciously last week to a crowd that packed the limited space to the utmost capacity.

In the cafe, which has been most tastefully and artistically decorated, Ray Miller's Black and White Melody Boys opened with a special poem of welcome and played several selections that were warmly applauded.

Bennie Davis then sang in his manner "It's You Dear," which was productive of emphatic applause, Davis encoring with "Don't Leave Me Mammy, I Need You," and "Sweetheart," both of which were exceptionally received.

Bee Palmer, the well known vaudeville headliner, was next presented, although she needed no introduction. Miss Palmer sang "Never Let No One Man Worry Your Mind," "I Wonder Where My Sweet Sweet Daddy's Gone," "Don't Throw Me Down," "Get Hot," and "I'm Gonna Make You Love Me," Bennie Davis assisting in the latter.

Those present seemingly could not get enough of Miss Palmer for after insistent demand she was forced to sing "Please Don't Take My Shimmy Dance Away," and this was a riot, the "Queen Bee of the Shimmy" demonstrating beyond all criticism her right to the title. Another encore was demanded and, with Al Siegel at the piano, "Bluebird" was rendered and made a hit.

Miss Palmer was attired in a costume of lemon yellow ornamented profusely yith pearls and beads. She evidently didn't rehearse the beads for they kept coming off, one string after another, and after several ornaments had come to a parting of the ways, Miss Palmer threw a large bunch at one of the onlookers.

Jack White, being called upon, told several stories and sang and danced, following which Jack Dempsey, who was present, was a pupil for Bee Palmer as she, in an exhibition dance, tried to teach him the Shimmy, but Dempsey, after sparring around a bit waiting for the gong to sound, decided he'd quit in the first round.

Al Herman told a couple of stories and sang "I'm Goin' To Do It If I Like It and I like It," he also referred to the fact that three great blackface comedians were present, Al Jolson, Lew Holtz and himself.

Frankie Farnum danced to the enjoyment and approbation of the guests and Sophie Tucker sang a couple of numbers concluding with "When They Get Too Wild For Everyone Else—Perfect For Me," the number going over with a bang!

Harry Rose with Con Conrad at the piano, brought the entertainment festivities to a close with a rendition of "Ma He's Making Eyes At Me."

Lou Leslie, under whose direction the affair was presented, as well as the management of the Folies Bergere, are to be congratulated upon the smooth manner in which the excellent program was presented, especially so for a first night.

PEMBERTON ISSUES STATEMENT

The following interesting and novel advertisement appeared in the Sunday newspapers, inserted by Brock Pemberton, producer of "Swords" at the National Theatre:

The new theatrical season is abnormal. Seldom within the history of the New York stage have withdrawals of new productions been as numerous. A prolonged heat wave has kept people in the country and out of the playhouses.

Among the plays that have suffered is my production of "Swords" at the new National Theatre. I am not one of the old-fashioned showmen who think a thing is good and cannot fail because they did it, nor am I interested in doing the precious thing for little groups of serious thinkers. A theatre is only a theatre when it is full of people enjoying a play. I chose "Swords" for a large public. If it does not find it I shall not blame the public, but myself, for it is my business to guess what the public wants. Many discriminating playgoers have, unsolicited, spoken in high terms of the play and its manner of presentation, while the reaction on the general audience has resulted in numerous curtain calls between acts and after the play.

The men who are paid to measure events in the theatre by their expert knowledge found many points of interest about "Swords." Thus Mr. Macgowan wrote in the Globe that it was "as remarkable a play in its virtues and its faults as America has ever produced—nowhere else in New York will such acting be visible." While Mr. Woolcott spoke of it in the Times as "a play made up of such robust passion and such mighty terror," and Mr. Hammond in the Tribune said it was "one of those distinguished endeavors which try to make the theatre an adult institution." In The World Mr. De Foe called it "a new and differing interest in the new season—the stage always a vision of loveliness." Mr. Reamer said in the Herald that "Miss Eames's powerful outbreaks of emotion dominated the play." Charles Darnton in The Evening World said that "Jose Ruben covered himself with such glory as he has never known in all his acting days." Burns Mantle in the Evening Mail heartily approved the selection of Robert Edmond Jones as "decorative genius of the stage," and Miss de Torres in the Commercial wrote, "It is awesome in its beauty—not within the memory of this reviewer has any New York production been glorified with such exquisite lighting and staging."

The moral of the tale is this: "Swords" is an expensive production that must reach more than a limited public to enable it to exist. I do not ask you to see it because I think it worth while, or because you may have enjoyed my offerings last season—"Enter Madame" and "Miss Lulu Bett." If any one has told you not to miss it, or anything you have read has determined you to go some day, do it now. The theatre is in Forty-first Street, a hundred yards from the Times Building. The phone number is Bryant 1564. Good seats may be had at the box office or agencies.

BROCK PEMBERTON.

MADISON'S BUDGET No. 18 NEW!!!

PUBLISHED AT
1052 THIRD AVENUE, NEW YORK
BY JAMES MADISON

PRICE ONE DOLLAR

My latest and greatest comedy encyclopedia—just off the press. If you've had a previous issue, of course, you'll want this one. If you've never seen MADISON'S BUDGET before, a delightful fun feast awaits you. The new MADISON'S BUDGET No. 18 contains a tremendous assortment of my best sure-fire monologues, parodies, acts for two males and male and female, an original sketch for four people (2m 2f), 200 single gags, some dandy minstrel first-parts, a 1-act farce for 9 people and other comedy et ceteras too numerous to itemize here. All told, the material in the new MADISON'S BUDGET No. 18 would cost you over five thousand dollars—if written to your special order, and yet the price is only ONE DOLLAR per copy with a money-back guarantee.

GEO. BARTLETT

COMEDIAN WITH HARRY THOMPSON'S "A WHIRL OF GIRLS" CO.

Mr. Edwin Zunn

Born in China. Educated at Harvard and Boston University. The only American Chinese actor in America. Has been signed to play English speaking parts with the Hamilton Players Corporation for this season. Will be featured, playing New Jersey, New York, Maryland and Pennsylvania with the National Stock Co.

NATIONAL STOCK CO.

Repertory People wanted in all lines

Experience and Wardrobe Positively Essential

No Amateurs

Address Hamilton
245 W. 14th Street,
New York

CLIPPER—KEITH'S 81ST ST., N. Y.

The funniest act which we have seen for a long while ran in the fifth spot. Adler and Dunbar was the name. Rose Dunbar, an attractive young blonde, comes on and begs the indulgence of the audience. After stating that her partner has suffered a very painful sprain in his ankle, she says that she will attempt a few tricks of hypnotism, with the aid of two gentlemen in the audience. The two "volunteers" come up on the stage, and one is discarded. That leaves the act as it should stand. The man, under the "effects" of her power, does some of the cleverest imitating we have seen in a long while. A sawmill, the making of a Green River cocktail, a dog fight between a Saint Bernard and a fox terrier, and a jewsharp are among the most important. The act was a riot, and took the hand for the evening.

SEPT. 19, PROCTOR'S 5TH AVE. (A NOVELTY THAT IS)

HARRY ADLER AND DUNBAR ROSE

In "A Study from Life"

DIR. ROSE & CURTIS

VARIETY—KEITH'S 81ST ST., N. Y.

Harry Adler and Rose Dunbar have a novel frame-up to introduce Mr. Adler's forte of farmyard and other imitations. As one of two plants invited up onto the platform as subjects for her hypnotism demonstration she commands him to imitate this, that and the other thing while in a pseudo-trance, which Adler accomplishes interestingly.

JOE ROME & GAUT LOU

in "WHEN EXTREMES MEET"

BOOKED TILL 1923

BURLESQUE ROUTES

COLUMBIA CIRCUIT

Al Reeves Beauty Show—Gayety, Boston, 19-24; Columbia, New York, 26-Oct. 1.
Abe Reynolds Revue—Gayety, Detroit, 19-24; Gayety, Toronto, Ont., 26-Oct. 1.
A Whirl of Gayety—Open 19-24; Gayety, St. Louis, 26-Oct. 1.
Billy Watson Show—Stamford, Conn., 21; Park, Bridgeport, Conn., 22-24; Empire, Providence, 26-Oct. 1.
Big Jamboree—Grand, Hartford, Conn., 19-24; Hyperian, New Haven, Conn., 26-Oct. 1.
Bits of Broadway—Hyperian, New Haven, 19-24; Hurtig & Semon's, New York, 26-Oct. 1.
Bon Ton Girls—Bastable, Syracuse, 19-21; Colonial, Utica, 22-24; Empire, Albany, 26-Oct. 1.
Big Wonder Show—Casino, Brooklyn, 19-24; Empire, Newark, 26-Oct. 1.
Cuddle Up—Youngstown, O., 19-21; Akron, 22-24; Star, Cleveland, 26-Oct. 1.
Dave Marion Show—Empire, Toledo, 19-24; Lyric, Dayton, O., 26-Oct. 1.
Frank Finney Revue—Empire, Providence, 19-24; Gayety, Boston, 26-Oct. 1.
Flashlights of 1922—Open, 19-24; Palace, Baltimore, 26-Oct. 1.
Follies of the Day—Palace, Baltimore, 19-24; Gayety, Washington, 26-Oct. 1.
Folly Town—Open, 19-24; Gayety, Omaha, 26-Oct. 1.
Greenwich Village Revue—Hurtig & Semon's, New York, 19-24; Orpheum, Paterson, 26-Oct. 1.
Garden of Frolics—Gayety, Kansas City, 19-24; open, 26-Oct. 1; Gayety, St. Louis, 3-8.
Girls de Looks—Gayety, St. Louis, 19-24; Star and Garter, Chicago, 26-Oct. 1.
Harvest Time—Casino, Boston, 19-24; Grand, Hartford, Conn., 26-Oct. 1.
Hello 1922—Gayety, Buffalo, 19-24; Gayety, Rochester, 26-Oct. 1.
Jingle Jingle—Empire, Newark, 19-24; Casino, Philadelphia, 26-Oct. 1.
Jack Singer's Big Show—Gayety, Pittsburgh, 19-24; Park, Youngstown, O., 26-28; Grand, Akron, 29-Oct. 1.
Knick Knacks—Lyric, Dayton, 19-24; Olympic, Cincinnati, 26-Oct. 1.
Keep Smiling—Gayety, Montreal, Can., 19-24; Gayety, Buffalo, 26-Oct. 1.
Lew Kelly Shows—Empire, Brooklyn, 19-24; open, 26-Oct. 1; Palace, Baltimore, 3-8.
Mollie Williams Show—Olympic, Cincinnati, 19-24; Columbia, Chicago, 26-Oct. 1.
Maids of America—Columbia, Chicago, 19-24; open, 26-Oct. 1; Gayety, Omaha, 3-8.
Odds and Ends—Star and Garter, Chicago, 19-24; Gayety, Detroit, 26-Oct. 1.
Peek-a-Boo—Columbia, New York, 19-24; Empire, Brooklyn, 26-Oct. 1.
Rose Sydell's London Belles—Orpheum, Paterson, 19-24; Majestic, Jersey City, N. J., 26-Oct. 1.
Strolling Players—Majestic, Jersey City, 19-24; Perth Amboy, 26; Plainfield, 27; Stamford, Conn., 28; Park, Bridgeport, 29-Oct. 1.
Step Lively Girls—Miner's, Bronx, New York, 19-24; Casino, Brooklyn, 26-Oct. 1.
Sam Howe's New Show—Gayety, Washington, 19-24; Gayety, Pittsburgh, 26-Oct. 1.
Sporting Widows—Gayety, Omaha, Neb., 19-24; Gayety, Kansas City, 26-Oct. 1.
Sugar Plums—Gayety, Rochester, 19-24; Bastable, Syracuse, 26-28; Colonial, Utica, 29-Oct. 1.
Twinkle Toes—Casino, Philadelphia, 19-24; Miner's, Bronx, New York, 26-Oct. 1.
Town Scandals—Gayety, Toronto, Ont., 19-24; Gayety, Montreal, Can., 26-Oct. 1.
Tit-for-Tat—Empire, Albany, 19-24; Casino, Boston, 26-Oct. 1.
World of Frolics—Star, Cleveland, O., 19-24; Empire, Toledo, O., 26-Oct. 1.

AMERICAN CIRCUIT

All Jazz Revue—Academy, Buffelo, 19-24; Avenue, Detroit, 26-Oct. 1.
Baby Bears—Avenue, Detroit, 19-24; Englewood, Chicago, 26-Oct. 1.
Bathing Beauties—Open, 19-24; Gayety, Minneapolis, 25-Oct. 1.
Beauty Revue—Olympic, New York, 19-24; Star, Brooklyn, 26-Oct. 1.
Broadway Scandals — Gloversville, 21; Schenectady, 22-24; Elmira, 26; Binghamton, 27-28; Niagara Falls, 30-Oct. 1.
Chick Chick—Gayety, Baltimore, 19-24; Capitol, Washington, 26-Oct. 1.
Cabaret Girls—Capitol, Washington, 19-24; People's, Philadelphia, 26-Oct. 1.
Dixon's Big Revue—Plaza, Springfield, Mass., 19-24; Howard, Boston, 26-Oct. 1.
French Frolics—Century, Kansas City,, 19-24; open, 26-Oct. 1; Gayety, Minneapolis, 3-8.
Follies of New York—Garrick, St. Louis, 19-24; Century, Kansas City, 26-Oct. 1.
Grown-Up Babies—Cohen's Newburg, 19-21; Cohen's, Poughkeepsie, 22-24; Plaza, Springfield, 26-Oct. 1.
Girls From Joyland—Binghamton, 20-21; Niagara Falls, 23-24; Academy, Buffalo, 26-Oct. 1.
Harum Scarum—Penn Circuit, 19-24; Gayety, Baltimore, 26-Oct. 1.
Hurley Burley—People's, Philadelphia, 19-24; Allentown, 26; Reading, 27-28; Trenton, 29, 30-Oct. 1.
Jazz Babies—Empire, Hoboken, 19-24; Cohen's Newburg, N. Y., 26-28; Cohen's, Poughkeepsie, 29-Oct. 1.
Lid Lifters—Englewood, Chicago, 19-24; Garrick, St. Louis, 26-Oct. 1.
Little Bo Peep—Haymarket, Chicago, 19-24; Park, Indianapolis, 26-Oct. 1.
Lena Daley and Her Kandy Kids—Empress, Cincinnati, 19-24; Lyceum, Columbus, O., 26-Oct. 1.
Mischief Makers—Liberty, St. Paul, 19-24; Gayety, Milwaukee, 26-Oct. 1.
Monte Carlo Girls—Gayety, Milwaukee, 19-24; Haymarket, Chicago, 26-Oct. 1.
Miss New York, Jr.—Gayety, Louisville, 19-24; Empress, Cincinnati, 26-Oct. 1.
Parisian Flirts—Howard, Boston, 19-24; Opera House, Newport, R. I., 26-28; Academy, Fall River, Mass., 29-Oct. 1.
Passing Review—Opera House, Newport, R. I., 19-21; Academy, Fall River, 22-24; Gayety, Brooklyn, 26-Oct. 1.
Pace Makers—Gayety, Brooklyn, 19-24; Bijou, Philadelphia, 26-Oct. 1.
Pell Mell — Bijou, Philadelphia, 19-24; Easton, 27; Sussex, 28; Asbury Park, 29-Oct. 1.
Puss-Puss—Academy, Pittsburgh, 19-24; Penn Circuit, 26-Oct. 1.
Record Breakers—Gayety, Minneapolis, 19-24; Liberty, St. Paul, 26-Oct. 1.
Some Show—Stroudsburg, Pa., 21; Sussex, N. J., 22; Kingston, N. Y., 23-24; Amsterdam, 27; Gloversville, 28; Schenectady, 29-Oct. 1.
Sweet Sweetie Girls—Lyceum, Columbus, 19-24; Empire, Cleveland, 26-Oct. 1.
Social Follies—Reading, 20-21; Camden, 22; Trenton, 23-24; Olympic, New York, 26-Oct. 1.
Ting-a-Ling—Empire, Cleveland, 19-24; Academy, Pittsburg, 26-Oct. 1.
Whirl of Girls—Star, Brooklyn, 19-24; Empire, Hoboken, 26-Oct. 1.
Whirl of Mirth—Park, Indianapolis, 19-24; Gayety, Louisville, 26-Oct. 1.

KERN IN VAUDEVILLE

Earl Kern is doing a "single" in vaudeville. He opened on the Loew Time Sunday.

KRAMER & FULLER CLOSING

Kramer and Fuller will close with the "Whirl of Girls" Company at the Star this Saturday night.

BILLIE QUINN CLOSING

TOLEDO, O., Sept. 17.—Billie Mattie Quinn will close with the Hastings "Big Show" in Dayton next Saturday.

MARION WORTH WITH REVUE

Marion Worth has been engaged as ingenue with the "Frank Finney Revue." She will open in Boston next week.

DELOIS WHITNEY CLOSES

Delois Whitney, prima donna of the "Grown Up Babies," closed with that show in Hoboken, Sunday. Miss Hutton has taken her place.

MILLAR TO MANAGE LIBERTY

Ira Millar left New York Monday to take over the management of the Liberty Theatre in Dayton, which is to play Shubert vaudeville. Miller managed the "Bon Tons" on the Columbia Circuit last season.

AMATEURS AT OLYMPIC

Dave Krauss started amateurs at his Olympic this week. He has set aside Tuesdays for that night. Thursday nights he will introduce amateur dancing and he is trying to get a license to put on wrestling Friday nights.

JOHNSON WITH "PASSING SHOW"

Jack Johnson is the added attraction with the "Passing Review" at the Newport and Fall River this week. Johnson is under the management of Ike Weber in burlesque, who booked him in Boston at the Howard last week.

TOWNS BACK ON CIRCUIT

Youngstown and Akron are back on the Columbia Circuit. These cities open this week with "Cuddle Up." The show going from Pittsburgh to Youngstown and for three days and then Akron three days and from there to Cleveland.

BOOKED FOR GAYETY

Lou Redelsheimer booked the following for the Gayety Philadelphia for this week; Billy Farrell, Ben Platt, Fred Martell, Arthur Jackson, Anna Palmer, Reda Arnold and Ethel Devour. This company will go to the Folly Baltimore next week.

EVELYN CUNNINGHAM FOR VAUDE.

Evelyn Cunningham has succeeded in getting Arthur Pearson to give her a release to close with the "Step Lively Girls." She will close with that show in Miner's Bronx Saturday night. In all probability Miss Cunningham will return to vaudeville shortly.

"JAZZ BABIES" AT THE STAR IS FAST SHOW WITH LOTS OF COMEDY

Peck and Jennings "Jazz Babies" featuring Matt Kolb and Frank (Rags) Murphy at the Star last week, offered a pleasing entertainment. The show is in two acts and half a dozen scenes. The book is called "It's all in Fun" and was written according to the programe by Kolb, who also staged it.

The management has picked a much better chorus this season, in the way of looks and work. They are prettily costumed and don't seem to be afraid to sing.

The comedy is taken care of by Murphy and Kolb, Murphy doing the tramp character he has been doing in the years past. He is taking more bumps and falls than he usually does. He is a hard and willing worker and a glutten for speed.

Kolb is doing a "Dutch" comedy role and is amusing. He uses a funny make up and does not get away from the dialect, he too is a hard worker and gets his share of the laughs. In his make up he uses the flat putty nose and wears a wig. Both he and Murphy use a variety of comedy suits during the show.

Murray Bernard is doing straight, except in the opening when he offers a character of Satan, which he portrays very well. As a straight man Bernard is clever. He not alone reads lines nicely but has a fine singing voice. He knows how to wear clothes and carries himself well.

Tom O'Brien still retains his excellent tenor voice and gave the audience several opportunities during the evening of hearing it. He is a tall, well built fellow and wears clothes well.

Andrew White is doing bits and the ones he takes part in, he handles himself very well. He, too, has an excellent voice and knows how to put a number over.

Evelyn Pryce, an attractive brunette, is the prima donna. Miss Pryce has a very fine soprano voice and rendered her numbers most successfully. She also reads her lines satisfactorily and has fine stage presence. Her wardrobe is beautiful and the handsomest we have seen so far at the Star this season.

Betty Palmer is the soubrette and the type that is liked in burlesque. She has a pleasing personality, a well formed figure, she is full of snap and ginger and puts her numbers over with lots of action. She reads her lines well and displays very pretty dresses.

Mildred Bradley, a pretty blonde, is the ingenue, and plays her part nicely. Her costumes are very pretty and she renders her songs well.

Emma Harris, another ingenue, looks well and wears pretty dresses. Miss Harris has several numbers and is in a number of the scenes. The "kiss" bit was offered early in the show by Murphy, Kolb, Bernard and the Misses Pryce, Bradley, Harris and a chorus it went over nicely.

The "prohibition" bit was amusing and well done by Kolb, Murphy, O'Brien and the Misses Bradley and Harris.

In an "audience" bit in which Miss Palmer and Miss Harris were trying to do a sister act, while Kolb, acting as "props," making a lot of noise with a hammer and later going out into the front of the house to make more noise and finally put out by O'Brien as a cop, was a success. Bernard was also in this bit. This scene will work into a fine comedy bit when it is set, although it won a lot of laughs last Thursday night.

A good comedy boxing scene between Murphy and White with Bernard as the referee was well worked up. We have seen Murphy do this bit before but he never got as much out of it as he does now.

O'Brien and Bradley offered a singing specialty in one that was well received.

The "billposting" bit was funny as it was given by Kolb, Murphy, Bernard, O'Brien, White and the Misses Pryce, Bradley and Harris. Kolb proved himself a clever artist with the crayon. He drew a few comedy pictures and finished with a landscape scene. His endeavors were appreciated.

At the opening of the second part Murphy almost stopped the show with an acrobatic dance. He did a lot of acrobatic stunts during the dance and finished with a head spin.

Miss Pryce in a singing specialty sang sweetly and was well received. Bernard, White and O'Brien as a trio offered two numbers and sang them well and harmonized prettily.

There were several other bits that went over fine. The musical part of the program is good.

The "Jazz Babies" has good material and when the show gets set, should be a great comedy offering. It has a good cast and when they get to working together, it should set a fast pace.

The business was off Thursday night, but the weather was against them as well as the Mardi Grass. SID.

KING AND KEYS OPEN

PATERSON, N. J., Sept. 19.—Many King and Nan Keys opened on the Keith Time here today in their comedy act.

THE TAYLORS SIGN

CHICAGO, Ill., Sept. 19.—Billy and Billee Taylor, feature dancers of the Marigold Garden, has signed a contract to appear for Lowell Moore at the "Little Club," which opens next month in the Hotel Randolph.

BIG BUSINESS FOR FILMS

CHICAGO, Ill., Sept. 19.—Feature films are predominating Chicago amusements. "The Three Musketeers" at the Randolph, has smashed all records. "The Four Horsemen" at the La Salle Opera House, which has been playing to record business is commencing to receive but light patronage, while "Over the Hills" at Woods Theatre continues to play to capacity.

Attractions at City Theatres

LYCEUM W. 45th St. Evs. at 8.15
8 Weeks Only.
Mats. Thurs. & Sat., 2.15.
"The best play in town."—Times.
DAVID BELASCO Presents
FRANCES STAR IN "THE EASIEST WAY"

B. F. Keith's PALACE Broadway and 47th St.
Mat. Daily at 2 P. M.
25, 50 and 75c. Every night, 25, 50, 75, $1, $1.50.
DAPHNE POLLARD, FRANKLYN ARDELL, YVETTE RUGEL, Patricola, Solly Ward, others, and MR. GALLAGHER & MR. SHEAN.

GEO. M. COHAN Theatre, B'way and 43d St.
Evs. 8.15; Mats. Wed. & Sat.
BARNEY BERNARD
in Aaron Hoffman's New Comedy
"TWO BLOCKS AWAY"

REPUBLIC THEATRE 42nd St., W. of B'way.
Evs., 8.45. Mats. Wed. & Sat., 2.45.
A. H. WOODS Presents
GETTING GERTIE'S GARTER
Hazel Dawn—Walter Jones—
Dorothy Mackaye and Adele Rolland.

ELTINGE THEATRE West 42nd Str.
Evs. 8.15. Mats. Wed. and Sat.
A. H. WOODS Presents
HELEN MACKELLAR in
"BACK PAY"
A new Play by FANNIE HURST.

"GET TOGETHER" AT THE HIPPODROME
PRICES CUT IN TWO Best Seats Mats. $1.00
Seats Evs., exc. Sat., $1.50

OLYMPIC 14th Street, Near 3d Ave.
THIS WEEK
A BEAUTY REVUE
Next Week—SOCIAL FOLLIES

BROOKLYN THEATRES

Gayety Theatre Throop Ave. & Broadway
PACEMAKERS
Next Week—PASSING REVIEW

Empire Theatre
Ralph Avenue and Broadway
Lew Kelly Show
Next Week—PEEK-A-BOO

STAR Jay nr. Fulton St. Mat. Daily, Tel. Triangle 4297.
A WHIRL OF GIRLS
Next Week—A BEAUTY REVUE

Casino Theatre
Big Wonder Show
Next Week—STEP LIVELY GIRLS

SPRINGFIELD.
Majestic (First Half)—Kinzo—Shriner & Fitzsimmons—Melo Danse—Milt Collins. (Second Half)—Leo Zarrell & Co.—Redmond & Wells—Nomi Kalma & Wm. Kao—Geo. Morton—"Flashes" With Doc Baker.

SIOUX CITY.
Orpheum (First Half)—Frank Browne—Bell & Belgrave—Brown & O'Donnell—Gus Edwards. (Second Half)—Lohse & Sterling—Sandy—Joe Emmett—Gus Edwards.

ST. LOUIS.
Grand—Kitty Thomas—Briscoe & Earl—Monohan & Co.—The District School—Smiles—Coccia & Verdi—The Japanese Revue.

ST. LOUIS, MO.
Columbia (First Half)—Jess & Dell—Benny Harrison & Co.—Fred Hughes & Co. (Last Half)—Almond & Hazel—Holly—Peters & West.

SIOUX FALLS, S. D.
Orpheum (First Half)—The Brightons—Nelson & Madison—Princess Paia & Hawaiians. (Second Half)—Hollins Sisters—Craig & Catto.

TOPEKA, KANS.
Novelty (First Half)—Maureen Englen—Riverside Three—Rosa King Trio. (Second Half)—Sullivan & Mack—Warner & Cole—Le Roy & Mabel Hartt—Dave Manley—Maxwell Quintette.

TERRE HAUTE.
Hippodrome—Ovonda Duo—Kennedy & Davies—Cook & Vernon—A Trip to Hitland—Al Raymond—Lucas & Inez.

WATERLOO, IA.
Majestic (First Half)—Three Dancing Bells—Delbridge & Cremmer—Down Yonder—Great Vulcano & Co. Second Half)—Valayda—Bennington & Scott—Ruffles—Pitzer & Daye—Maud Ellet & Co.

PANTAGES CIRCUIT
Week of Sept. 25

TRAVEL.
Pantages—Ferguson & Cunningham—John R. Gordon & Co. Jones & Sylvester.

MINNEAPOLIS.
Pantages—Norris's Baboon & Collies—Cunningham & Ferguson—Stanford & DeRoss.—Harmony Four—30 Pink Toes.

WINNIPEG, MAN.
Pantages—Humberto Brothers—Brazilian Heiress—Ann Suter—Kennedy & Rooney—Juanita Hansen.

REGINA AND SASKATOON.
Pantages—Rekoma—Will Morrissey—Little Caruso & Co.—Walton & Brandt—Kane, Morey & Moore.

EDMONTON, CANADA.
—Pantages—Georgalis Trio—Lester & Moore—Chody, Dot & Midge—Al Shayne—3 Kunazawa Brothers.

CALGARY, ALBERTA.
Pantages—Paul Sydell—Carleton & Belmont—Mary Riley—Petite Revue—Walters & Walters—Powel's Troupe.

GREAT FALLS AND HELENA, MONT.
Pantages—Edge of the World—Sonia De Calve Amoros & Jeannette—Tale of Two Cities—Barry Owen—Pekinese Troupe.

BUTTE, ANACONDA AND MISSOULA, MONT.
Pantages—Gilbert & Sauls—Stateroom 19—Lew Wilson—Little Cafe.

SPOKANE, WASH.
Pantages—Rose & Moon—Agnes Jons Co.—Harry Tsuda—3 Kuhns—Rising Generation.

WALLA WALLA AND NO. YAKIMA, WASH.
Pantages—King Saul—Arras Sisters—Ross Rise—Pantages Opera Co.—Joe Whitehead—Clemenso Bellings.

SEATTLE, WASH.
Pantages—The Cromwells—Burns & Lorraine—Stan & May Laurell—Jan Rubini—White, Black & Useless.

VICTORIA, B. C.
Pantages—Wire & Walker—Lew Hoffman—Gloria Joy & Co.—Davis & McCoy—Hanky Panky.

VANCOUVER, B. C.
Pantages—Scamp & Scamp—Jack & Murray Gray—Carl Emmy's Pets—Shelton Brooks—The Mimic World.

TACOMA, WASH.
Pantages—Dorothy Morris Trio—Pantzer Sylva—Canary Opera—Dixie Four—Good Night, London.

PORTLAND, OREGON.
Pantages—3 Deslys Girls—Avalon Trio—Lydia McMillan & Co.—Bobby Henshaw—Jarvis Revue—The Willie Brothers.

TRAVEL.
Pantages—Baggett & Sheldon—Murdock & Kennedy—3 Keltons—Richard Francis—Under the Apple Tree.

SAN FRANCISCO, CAL.
Pantages—Adonis & Dog—Mason & Bailey—Suite 16—Judson Cole—3 La Grohs.

OAKLAND, CAL.
Pantages—Gallini & Co.—Gus Elmore & Co.—The Bandit—Eva Tanguay—Anita Arliss & Co.

LOS ANGELES, CAL.
Pantages—Frawley & West—Hayes & Lloyd—Harmony Land—Clay Crouch—The Greenwich Villagers.

SAN DIEGO, CAL.
Pantages—The Shattucks—Stein & Smith—Cigianno Troupe—Needles Fagin—Long Tack Sam.

LONG BEACH, CAL.
Pantages—Little Nap—Pepino & Perry—Prediction—Dancing Davey—The Gay Little Home.

SALT LAKE CITY, UTAH.
Pantages—Amorous & Obey—Hollis Sisters—Lillian Ruby—Clifford Wayne Trio—Jarvis & Harrison—Pearls of Pekin.

OGDEN, UTAH.
Pantages—Brown & Herr—Chad & Mollie Huber—F. Blondell & Co.—Chuck Haas—Japanese Romance.

DENVER, COLO.
Pantages—Mack & Williams—Cleveland & Dowry—Joe Roberts—Posters Pierrots—Dobbs, Clark & Bare—Making Movies.

MARCUS LOEW CIRCUIT

NEW YORK CITY
State (First Half)—Iko & Tio—Gladys Kelton—Mallon & Case—Kallahni's Hawaiians—Bert Walton—Dance Creations. (Second Half)—Burrell Bros.—Harry Bentell—Chick & Tiny Harvey—Grace Cameron & Co.—Buzzin Around—Thos. P. Dunn.

American (First Half)—Joe & Mattie Ross—Jimmy Dunn—Gaylord & Loughton—Melroy Sisters—Mack & Maybelle—Dobbs & Watkins—Delton & Delton. (Second Half)—Gladys Kelton—Lillian Ryan & Co.—Morris & Towne—Dance Originalities—Gene & Minette—Foster & Ray—Foley & O'Neill—Lockhardt & Laddie.

Victoria (First Half)—Brown's Dogs—Fields & Fink—La Tollette & Co.—Foley & O'Neill. (Second Half)—Bett's Seals—Monte & Lyons—Coloni's Dancers—Weber & Elliott.

Lincoln Square (First Half)—Lockhardt & Laddie—Harry Bentell—Fox & Kelly—Weber & Elliott. (Second Half)—Cosler & Beasley Twins—Johnny Dove—Hall & West.

Greeley Square (First Half)—West & Van Sicklen—Lillian Ryan & Co.—Wm. Morris & Co.—Hall & West—Prevost & Goelet. (Second Half)—Alvin & Kenny—Al Lester & Co.—Dobbs & Watkins—Fred La Reine & Co.

Delancey Street (First Half)—Daisy & Billy Wilson—Harry & Lola Stevens—Joseph Byron Totten & Co.—Guy Bartlett Trio—Tallman Revue. (Second Half)—Delton & Delton—Gaynell & Mack—Wm. Morris & Co.—Rule & O'Brien—Nora Jane & Co.

National (First Half)—Ergotti & Herman—Al Carpe—Martin & Courtney—Rule & O'Brien—Fred La Reine & Co. (Second Half)—Harry & Lola Stevens—Melroy Sisters—La Folette & Co.—Arthur Deagon—Daisy & Billy Wilson.

Orpheum (First Half)—Rice & Elmer—Challis & Lambert—Monte & Lyons. (Second Half)—Brown's Dogs—Driscoll, Long & Hughes—Rilla. **Willard & Co.—Lambert & Fish.**

Boulevard (First Half)—Alvin & Kenny—Gene & Minette—Rilla, Willard & Co.—Arthur Deagon—Grazer & Lawlor. (Second Half)—West & Van Sicken—Joe & Mattie Ross—Martin & Courtney—Fields & Fink—Prevost & Goelet.

Avenue B. (First Half)—Gladys Green & Quartette. (Second Half)—Harry & Anna Scranton—Rossor Sisters—Rucker & Winifred—Jack Martin Trio.

BROOKLYN
Metropolitan (First Half)—Nora Jane & Co.—Ahearn & Patterson—Chick & Tiny Harvey—Buzzin Around. (Second Half)—Wheeler Trio—Mack & Maybell—Morris & Shaw—Tallman Revue.

Fulton (First Half)—Snell & Vernon—Al Lester & Co.—Driscoll, Long & Hughes. (Second Half)—Al Carpe—Joseph Byron, Totten & Co.—McCormack & Winehill—Grazer & Lawlor.

Palace (First Half)—Harry & Anna Scranton—Rucker & Winifred—Jack Martin Trio. (Second Half)—Adrian—Gladys Green & Quartette.

Warwick (First Half)—Geo. & Lily Garden—Rossor Trio—Wheeler Trio. (Second Half)—Musical Rowellys—Florence Perry—Dance Creations.

BALTIMORE
Herman & Engel—Laing & Green—Van & Carrie Avery—Frank Terry—Pot Pourri Dance Revue.

BOSTON
(First Half)—Stanley & Elva—Fiske & Fallon—Business is Business—Race & Edge—Lightning Six. (Second Half)—Hashi & Osai—Dee Lea & Orma—Chase & La Tour—Wilson & McAvoy—Jackson, Taylor & Co.

HAMILTON, CANADA
(First Half)—Kid's Dogs—McMahen & Sisters—A Week from Today—Freddie, Silvers & Fuller—McConnell & Austin. (Second Half)—Montambo & Nap—Wardell & La Coste—Kibel & Kane—Jack Goldie—Ross Revue.

HOBOKEN
(First Half)—Kishi Bros.—Billy Barlow—Townsend, Wilbur & Co.—McCormack & Winehill—Dance Originalities. (Last Half)—Turner Bros.—Martha Russell & Co.—Lew Cooper—Wanda & Seal.

FALL RIVER
(First Half)—Hashi & Osai—De Lea & Orma—Chase & La Tour—Wilson & McAvoy—Jackson, Taylor & Co. (Second Half)—Stanley & Elva—Fiske & Fallon—Business is Business—Race & Edge—Lightning Six.

SPRINGFIELD
(First Half)—Norman & Jeanette—Patrice & Sullivan—Bond, Berry & Co.—Eddie Cassidy—Four Jacks and a Queen. (Second Half)—Jean & Valjean—Lillian Boardman—Put & Take—Jimmy Lyons—The McIntyres.

LONDON, CANADA
(First Half)—The Fennards—Johnson Bros. & Johnson—May & Hill. (Second Half)—Three Kenna Sisters—Wm. Dick—Fred Lindsay & Co.

MONTREAL, CANADA
Wonder Seal—Boyd & King—Timely Revue—Weston & Eline—Brower Trio.

OTTAWA, CANADA
Maxen & Morris—Dancers De Luxe—Gordon & Gordon—Criterion Four—Breakfast for Three.

HOLYOKE
(First Half)—Little Yoshi & Co.—Gaynell & Mack—Lambert & Fish—Thos. P. Dunn—Colini's Dancers. (Second Half)—Geo. & Lily Garden—The McNaughtons—Fox & Kelly—Roome & Edwards—Kalaluhi's Hawaiians.

PROVIDENCE
(First Half)—Jean & Valjean—Lillian Boardman—Put & Take—Jimmy Lyons—The McIntyres. (Second Half)—Norman & Jeanette—Patrice & Sullivan—Bond, Berry & Co.—Eddie Cassidy—Four Jacks and a Queen.

TORONTO, CANADA
Two Davies—Walsh & Bentley—Arthur Sullivan & Co.—Harry Sykes—Skelly & Heit Revue.

WASHINGTON, D. C.
Sylvia Mora & Reckless Duo—Curtis & Fitzgerald—Playmates—Murphy & Hewitt—Snappy Bits.

WINDSOR, CANADA
(First Half)—Three Kenna Sisters—Wm. Dick—Fred Lindsay. (Second Half)—The Fennards—Johnson Bros. & Johnson—May & Hill.

CHAPLIN IN PARIS

PARIS, Sept. 18.—Charles Chaplin arrived here from London by boat and passed through the Gare du Nord at 7 o'clock unnoticed, except by a few newspapermen and photographers. Five days ago it was announced that he would fly over some time this week, but circumstances were such that they apparently altered his decision.

NO ONE MET GIRL'S BODY

LOS ANGELES, Sept. 19.—The body of Virginia Rappe, for whose death Fatty Arbuckle is being held on a murder charge, arrived here yesterday. No person was at the station to meet the body, which was removed to a Hollywood undertaking establishment. The funeral will be held to-day.

NEW PICKFORD FILM SHOWN

Another film epoch has been recorded, with the opening of "Little Lord Fauntleroy," starring Mary Pickford, at the Apollo Theatre, September 15. The highest level in dual photography has been reached in this feature of features. Mary Pickford, as Cedric, hands a letter to Mary Pickford, as Dearest, the Mother, with incredible accuracy. Miss Pickford is too young and too pretty to be so "old," as the Mother, but she was at her best as the dapper little "Lord Fauntleroy," clad in the velvet costume, going amongst the peasants, feeding the children candy and pie. In the first part of the picture, before it is learned that Cedric is, in reality, "Lord Fauntleroy" of England, she is bewitching as the mischievous little scamp.

Scarcely have we seen more strikingly picturesque landscapes than those pictured in the Earl of Dorincourt's castle grounds, and the studio settings in the second half of the picture depicting the lands and palaces of the Earl.

Claude Gillingwater was a grouchy and gouty old Earl, and was one of the bright spots of the picture. Nor must the urchins in a dinner table scene be forgotten.

But it was Miss Pickford's picture from beginning to end, and, while the piece hasn't the conventional "punch" it is pure as the gold in Mary's hair.

FILM MEN DECLARE NEUTRALITY

The National Organization of the Motion Picture Owners of America has declared its neutrality in the Arbuckle affair, and has asked the public to refrain from making this affair a ground for criticism of the entire picture profession, also to withold judgment on Arbuckle until after the trial. The organization said in a statement given out that it had every confidence in the integrity of the authorities in charge of the Arbuckle case, and believed that he would be prosecuted as impartially as any other defendant.

"Our motion picture theatre owners," it continued, "are modest, industrious family men of the highest type of citizenship in this country, which is evidenced even in the smallest hamlet by the respect in which they are held. The industry at large is made up of the best executive minds, the greatest artists and the best mechanics.

LETTER LIST

GENTLEMEN
All, Ambark
Belmont, Jos.
Brogan, Geo. A.
Duffy, Tom
Doremus, E.
East is West Players
Fields, Teddy
Gauthier, Curley
Guy Bros. Minstrels
Heines, Johnny
Hunt, E.
Hill, Ed
Johnson, Arnold
Karten, A.
Kolb, J. W.
Leahy, Buck
Link, H. F.
Lasses' White Minstrels
La Dell, Bert
Marshall, Geo. O.
Mack, Eugene
Riche, Tom
Tewcksberry, G.
Wanzer, Doc

LADIES
Brown, Pearl
Bruns, Nina
Egan, Jessie
Eltus, Phyllis
Gardner, Georgia
Fox, Josephine
Joyce, Evelyn
Jackson, Anna
Kennett, Florence
Kramer Ella Stock Co.
Kingston, Lorraine
O'Gorman, Misses
Mahoney, Katherine
Morley, Jo
Roybuck, Verna
Reynolds, Betty
Stevens, Flo
Stanley, Jake.
Miss Van de Vere.
Florence
Willison, Pearl
Washington, Fanny
Witherspoon, Luise De Voe

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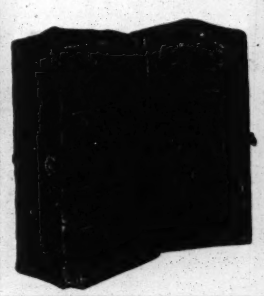

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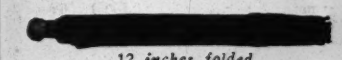

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